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# GLEANINGS

FROM

## THE HISTORY OF MUSIC,

FROM

THE EARLIEST AGES TO THE COMMENCEMENT OF THE  
EIGHTEENTH CENTURY.

---

BY JOSEPH BIRD.

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CAMBRIDGE:  
PRINTED FOR THE AUTHOR.

1849.



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## P R E F A C E.

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WE have no apology to offer for compiling this book. We believe that most lovers of music, and especially teachers, choristers, and others, will, upon reading it, acknowledge themselves our debtors.

There is, in the world, no language so general, and (if we except one's own tongue) so important, as that of music. Concerning this language (and the science) we have collected a great number of historical facts, which could not before be obtained by those most interested, except at great expense and inconvenience.

There are two standard histories of music in the English language. The first was written by Sir John Hawkins, and was published in 1770. He tells us that he was sixteen years writing it, and that the material for it was not collected in twice that number of years. It contains many important facts, but is so dry and uninteresting that we do not fear to assert, that, if, in this age of story-books, it were placed in the hands of any hundred ordinary readers, it would not be read through by one of them in the time it took to make it.

The other is, "A General History of Music, from the Earliest Ages to the Present Period," (1789,) in four volumes, quarto, by Charles Burney, Mus. D., F. R. S., and Member of the National Institute of Paris, who states that it was thirty years in meditation, and more than twenty in writing and printing; and that more than half of those who subscribed for it were dead before it was finished.

From these two works we have taken what seemed to us most useful and pleasing, trusting that what was most so to us would be so to others. We have been careful to give correct dates, and to state facts as we have found them. We have not always given credit as we went along, but take this occasion to do it, and also to express our gratitude to the Librarian of Harvard University, who has given us access to whatever books were needed, not as if it was his duty, but his pleasure, to oblige us.

So much for the contents; as for the manner in which they have been made up, we have only to say that we are sorry it has not been done by one who has had more experience in such matters than ourself.

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# GLEANINGS

## FROM THE

# HISTORY OF MUSIC.

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WHAT was the first music in the world ? This question is easily answered. For as the mountains, and valleys, and rivers, and seas, were from the beginning, so has music been. It was the music of nature, of the air and the water, the brook, and the distant waterfall, — of the gentle wind, which, moving forth upon the earth, caused the grass, and herb, and tree, to spring forth. It was the music of birds, of insects, and of every thing which had life. In the first joyous spring of existence, what glorious music this must have been ! We talk of the music of our time, — of our organs and thousands of instruments and voices uniting in chorus of praise to God, or for our amusement, — and of the wonderful genius of Handel, Haydn, Mozart, Beethoven, Mendelssohn, and others ; but no music ever composed by mortals can be compared with that of the morning of the seventh day. Does any one doubt this ? Let him rise early, then, some fine spring morning, and go out alone into the fields, away from the noise of man, and he will hear such music as no man ever made or sung, — the music of God himself. Does any one say he hears nothing of all this ? Quite possible. Many men have so filled their minds with matters which they themselves, and not God, have made, as to be wholly absorbed in their own, and not his, creations. Their ears are tuned to the ring of silver, or the sound of the trumpet, the cannon, and the shout and din of war, which unfit



them for better music. If it is said that but few lived to hear the music which was so good, — for the Creator must have *heard* that it *was* good, — so do few hear it now. When we consider how beautiful is the music of nature, and how few appreciate its beauties, we must think that it is not made for us, who are so loath to be made happy by it, but that there are better, higher spirits who do hear it. The angels *must* have heard the first music of the first spring, when all the world was in its purity, — when no gold had been found, — and who can doubt that they still love to hear the same almost heavenly sounds? No; though the eye and the ear of man are estranged from the beauties which God made for his pleasure, we surely cannot doubt that other beings nearer in spirit to Him do yet hear and enjoy the glorious music with which the all-wise Creator has filled the world.

But what music did man make in the ancient time? It is not known that he sung or played upon instruments until the world had been made two thousand years, — and little enough is known of what he did then; but who can suppose, that, when all the world, and the moon, and the stars sang together for joy, man alone was dumb? No; he must have sung, not as the schools taught him, but “right out.” He could not have kept dumb; like the whistle of the little boy, which “witheled ittself,” so would the soul of man sing itself, and find utterance in musical sounds. But this is all speculation. And so is most of the early history of music, but not more so than that of any other language or science of the same age. In the general dearth of all knowledge concerning these remote ages, the question to be settled is, not how much we know of them, but whether we know all that is to be known. About the year of the world 2000, Mercury is said to have invented the lyre, and Apollo or some one else the pipe, which is supposed to have been the shank-bone of a crane. If any one supposes that it could not have been so long before better instruments than the shell and sinews of a turtle, or the shank-bone of a crane, were invented, let him look at the beautiful music-books of this time and then go to some public library and look at the books of Marot, Claude le Jeune, or Gaudimel, which were printed in the time of the

Reformation ; and then let him go back in imagination each few hundred years, and see how long it will be, by the rule of progression, before he arrives at the smallest possible beginning. Still there was a beginning of vocal and instrumental music, and a written system. As far as can now be known, this beginning was in Egypt.

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## CHAPTER I.

### OF THE MUSIC OF THE EGYPTIANS.

DIODORUS SICULUS asserts that its cultivation in his time was prohibited ; that the Egyptians looked upon it as not only useless, but noxious, being persuaded that it tended to enervate the mind. Plato, however, who, according to Strabo, was in Egypt thirteen years, says, in one of his dialogues, — “ The plan which we have been laying down for the education of youth was known long ago to the Egyptians ; namely, that nothing but beautiful forms and fine music should be permitted in the assemblies of young people. Having settled what those forms and that music should be, they exhibited them in their temples, nor was it allowable for painters or other artists to innovate or invent any forms different from what were established, nor was it lawful, either in painting, statuary, or any of the branches of music, to make any alteration. Upon examining, therefore, you will find that the pictures and statues made ten thousand years ago are in no one particular better or worse than what they make now. — *Clin.* What you say is wonderful. — *Athen.* Yes, it is in the true spirit of legislation and policy. Other things practised among that people may perhaps be blamable, but what they ordained about music is right, and it deserves consideration that they were able to make laws about things of this kind, firmly establishing such melody as was fitted to rectify the perverseness of nature. This must have been the work of the Deity, or of some divine man, as in fact they say in Egypt that the music which has been so long preserved was composed by Isis, and the poetry likewise.” He also says,

that music and musical instruments were invented by the Egyptian deities Osiris, Orus, and Hermes, and mentions the poets and musicians of Greece who visited Egypt to improve themselves in the arts.

Herodotus, who was in Egypt a hundred years before Plato, says, that "when the people are on their voyage to worship Diana, some of the women beat upon a tabor, and some of the men play upon the pipe, the rest of both sexes singing and clapping their hands together at the same time. At every city on their passage, they haul in their vessel, but the women continue their music." He also says, that in the processions of Osiris or Bacchus the Egyptian women carry the images, singing the praises of the god, and preceded by a flute. Their funeral song was a lament for Maneros, the only son of the first of their kings, who, dying in youth, was thus mourned. Strabo says that the children of the Egyptians were taught letters, the songs appointed by law, and a certain species of music established by government exclusive of all others. But what was this music, what were the songs, or the funeral lament? We may know that they were, but what they were is hidden in the dust of ages. Not one song which they sung shall we ever listen to. Not one instrument of theirs shall we ever see. The Greeks admit that the triangular lyre, the single flute, the tymbal or kettle drum, and the sistrum were invented in Egypt. The profession of music was hereditary among the Egyptians, as also was every other profession. The priests were taught to play upon stringed instruments. In the time of the Ptolemies, Greek literature, arts, and sciences were cultivated there, and the musical games and contests instituted by those monarchs were all of Greek origin, and chiefly supplied by Greek musicians.

#### OF THE FIRST INSTRUMENT WITH A NECK.

There are at Rome two obelisks, which are supposed to have been erected by Sesostris, near four hundred years before the Trojan war. They were taken from Egypt by Augustus after he had reduced it to a Roman province. Upon one of them is represented a musical instrument of

two strings, with a neck to it, which much resembles one which was in common use in the kingdom of Naples at the time when Dr. Burney wrote. Other musical instruments have been found in great number, but none with a neck like the violin, and although a very simple instrument, it was for its time no doubt a wonderful one. Father Montfaucon says, that in examining the representations of nearly five hundred ancient lyres, harps, and citharas, he never met with one in which there was any contrivance for shortening the strings during the time of performance, as by a neck or finger-board. From this it may be inferred that the Egyptians cultivated music, with some degree of success, at least four hundred years before the Trojan war, and had discovered the means of extending their scale and multiplying the sounds of a few strings by the most simple expedients.

#### OF MERCURY.

Mercury was one of the secondary gods of Egypt, who received divine honors for the good he had done to the world while living. He is called by Sir Isaac Newton the Secretary of Osiris. He was the first who formed a regular language and gave names to the most useful things. He invented letters. He instituted several religious rites, and communicated to the world the first principles of astronomy. He afterwards suggested as amusements wrestling and dancing, and invented the lyre, to which he gave three strings, one for each of the seasons of the year, which, in Greece as well as in Egypt, were only three. The lowest represented Winter, the middle Spring, and the highest Summer.

Apollodorus says, that when the waters of the Nile had returned within their bounds, many dead animals were found, and, with others, a tortoise, the flesh of which being wasted, nothing was left within the shell but nerves and cartilages; and these, being contracted, were rendered sonorous. Mercury, walking along the banks of the Nile, struck it with his foot, and was so pleased with the sound it produced, that it suggested to him the first idea of a lyre, which he constructed in the same form, and strung

with the dried sinews of dead animals. Mercury wrote forty-two books, of which Fabricius has given the titles, some of which were upon music. It would be a curious matter of speculation how many of each of his books were sold, and how many persons could read them. They were regarded as the Bible is with us, and were carried about in processions with great pomp and ceremony. It is said that human nature is the same at all times. If so, how old Mercury must have been reviled by the conservatives, who would look upon the improvements which he introduced as innovations.

#### OF THE FLUTE.

The single flute was invented in Egypt, and has been by some ascribed to Osiris. It was called the crooked flute. Its shape was that of a bull's horn, and it may be seen in many gems, medals, and remains of ancient sculpture. Its form and the manner of playing it are thus described by Apuleius, in speaking of the mysteries of Isis : — “ Afterwards came the flute-players consecrated to the great Serapis, often repeating upon the crooked flute, turned towards the right ear, the airs commonly used in the temple.”

#### OF THE HARP.

The traveller, James Bruce, found, in a cave in a mountain near Thebes, a painting, upon which was a harp, which, for beauty of form and finish, would compare favorably with those which are made at the present time. As this is curious and important, he may tell his own story.

“ Behind the ruins of the Egyptian Thebes, and a little to the northwest of it, are a number of mountains hollowed into monstrous caverns, the sepulchres, according to tradition, of the first kings of Thebes. The largest contains a large sarcophagus of granite, of which the lid only is broken. In the entrance of the passage, which leads, sloping gently down, into the chamber where is the sarcophagus, there are two panels, one on each side ; on that on the right is the figure supposed to have been the hieroglyphic of immortality ; on the left is the crocodile, fixed

upon the apsis with his teeth, and plunging him into the waves ; these are both moulded in basso-relievo in the stucco itself. At the end of the passage, on the left hand, is the picture of a man playing upon the harp, painted in fresco and quite entire. His left hand seems employed on the upper part of the instrument, among the notes in alto, as if in an arpeggio, while, stooping forwards, he seems with his right hand to be beginning with the lowest string. If we allow the performer to be about five feet ten inches, then we may compute the harp to be a little less than six feet and a half. It seems to support itself on its base, and needs only the guidance of the player to keep it steady. It has thirteen strings. It is of a much more elegant form than the Grecian harp. It wants the fore-piece of the frame, opposite to the longest string, which must have improved its tone, but must have rendered it weaker and more liable to accidents, if carriage had not been so convenient in Egypt. The back part is the sounding-board, composed of four thin pieces of wood, joined together in form of a cone, that is, growing wider towards the bottom, so that, as the length of the string increases, the square of the correspondent space in the sounding-board, in which the tone is to undulate, increases in proportion. The ornamental parts are executed in the best manner. The bottom and sides of the frame seem to be veneered, or inlaid, probably with ivory, tortoise-shell, and mother of pearl. It would even now be impossible to finish an instrument with more taste and elegance. Besides the elegance of its outward form, we must observe, likewise, how near it approached to a perfect instrument ; for it wanted only two strings of having two complete octaves in compass. I look upon this instrument, then, as the Theban harp before and at the time of Sesostriis, who adorned Thebes, and perhaps caused it to be painted there, as well as the other figures, in the tomb of his father."

Of this harp Burney says : — " I have now to speak of the Theban harp, the most curious and beautiful of all the ancient instruments that have come to my knowledge. The number of strings, the size and form of the instrument, and the elegance of its ornaments, awaken reflec-

tions which to indulge would lead me too far from my original inquiries, and, indeed, out of my depth. The mind is wholly lost in the antiquity of the painting in which it is represented ; indeed, the time is so remote as to encourage the belief that arts, after having been brought to great perfection, were again lost and again invented long after this period, and there can be no doubt but that human knowledge and refinements have shared the same fate as the kingdoms in which they were cultivated. It seems a matter of great wonder, that, with such a model before their eyes as the Theban harp, the form and use of such an instrument should not have been perpetuated by posterity, but that, many ages after, another and of an inferior kind, with fewer strings, should take the place of it. Yet, if we consider how little acquainted we are at present with the use or construction of the instruments which afforded the greatest delight to the Greeks and Romans our wonder will cease."

The arts and sciences of the Egyptians are supposed to have been lost before prose was written in Greece, as no historian of that country ever saw Egypt in the time of its prosperity. The last native king was defeated by Cambyzes, 525 B. C., and they were ever after under a foreign yoke. The Ptolemies cultivated arts and sciences, and, most of all, music ; but they were all Grecian, and their professors Greeks. They had no records but hieroglyphics, and they had lost the art of reading them ; so that from the time of Alexander their books were written in the Greek language. Music was much encouraged at Alexandria in the time of the Ptolemies. At a festival given by Philadelphus, more than six hundred musicians were employed in the chorus, and more than three hundred of them were players upon the cithara. The father of Cleopatra, who was the last of the Ptolemies, was named Auletes, or the flute-player, from his attachment to that instrument. He instituted musical contests at his palaces, and disputed the prize with the first musicians of his time, and wore the dress of the players which was peculiar to the profession, — a veil, bandage, crown, and buskins. An amethyst, supposed to have been engraved by his command, and which was worn by him, exhibits this costume. It

## HISTORY OF HEBREW MUSIC.

is of almost inestimable value to an antiquarian, and was some years since in the possession of the king of France.

One of the ancient writers says of this people, — “It does not appear by the writings of any historian that there ever was a people more skilled in music than those of Alexandria, for there is not a wretched peasant or laborer who is not only able to play upon the lyre, but is likewise a perfect master of the flute.” That must have been the golden age of music for that city. There is one drawback to this statement, however; and that is, the difficulty one has in believing it. The change which the loss of liberty brings about in the character of a nation is painfully illustrated by what follows concerning the musical history of this once illustrious and powerful nation. All who visited it after it had become a Roman province speak of the people as the most abject race of men upon the globe. The sound of music was not heard in their temples, and their sacrifices were made in silence. So they continued for five hundred years, and, though not in a strange land, they “hung their harps on the willows.”

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## CHAPTER II.

### HISTORY OF HEBREW MUSIC.

THE history of Hebrew music must be taken principally from the Bible. It is first mentioned in Genesis iv. 21. Jubal, the sixth descendant from Cain, is called the “father of all such as handle the harp and organ.” This organ, however, was very little like those of Europe, or our own populous cities. It was a kind of syrinx or fistula; the Septuagint says, “psaltery and cithara”; the Syriac, “citharam et fides”; the Chaldean, “cithara et organi”; the Arabic, “tympanum et citharam”; and the French, “le violon et les orgues.” This shows that the translators of all times have known nothing of the instruments, and so have given to them the names of such as were used in the religious service of their own countries. Burney supposes the above to have been written but a



short time before the deluge. No mention is made in the Bible of the practice of music until more than six hundred years after the deluge. In Genesis xxxi. 26, 27, we find, — “And Laban said to Jacob, What hast thou done, that thou hast stolen away unawares to me, and carried away my daughters as captives taken with the sword? Wherefore didst thou flee away secretly, and steal away from me, and didst not tell me, that I might have sent thee away with mirth and with *songs*, with *tabret* and with *harp*?” As Laban was a Syrian, the tabret and harp were no doubt Syrian instruments.

In the fifteenth chapter of Exodus (1491 B. C.) is the first recorded hymn or psalm to the Supreme Being : — “Then sang Moses and the children of Israel this song unto the Lord, and spake, saying, I will sing unto the Lord, for he has triumphed gloriously,” &c. “And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand ; and all the women went out after her with timbrels and with dances. And Miriam answered them, Sing ye to the Lord, for he hath triumphed gloriously,” &c. Here we find singing, and instrumental music, and dancing, and also that women were allowed to join in religious ceremonies. Dr. Burney supposes that the dance used at this time, and afterwards established by the Jews, was an Egyptian custom. Again, they sung, as we are told in Exodus xxxii. 17, and with a sound as of war ; but Moses says, — “It is not the voice of them that shout for mastery, neither is it the voice of them that cry for being overcome ; but the voice of them that *sing* do I hear.” It is a pity that we have not now the words of these songs, that we might know what was sung to the Lord, and what to the golden calf. An idea of the music may be formed, as it resembled the noise of a battle. The great people of our country who still worship the golden calf have here very ancient authority for doing so, and it would be quite as pertinent to use it as to search the Scriptures to prove that intoxicating drinks are sanctioned by them. Clemens Alexandrinus says that Moses was instructed in arithmetic, geometry, rhythm, harmony, medicine, and music.

The only instrument spoken of in the time of Moses, beside the timbrel, was the trumpet. “Make thee two

trumpets of silver ; of a whole piece shalt thou make them, that thou mayest use them for the calling of the assembly, and for the journeying of the camps. And when thou shalt blow with them, all the assembly shall assemble themselves to thee at the door of the tabernacle of the congregation. And if they blow but with one trumpet, then the princes, which are heads of the thousands of Israel, shall gather themselves unto thee. When ye blow an alarm, then the camps that lie on the east side shall go forward." Numbers x. 2-5. From this we see of what the trumpets were made, and some of the movements which followed their use. Other directions and signals are given in the succeeding verses of the same chapter. These trumpets were probably only different from those which had been used before, in that they were made of silver, as the Hebrew and all the versions give them one name.

In the feast of trumpets, the account of which is given in Numbers xxix., there is much said of form and ceremony, but nothing of music, though doubtless it was used. 'The trumpets of ram's horn, an account of the use of which is given in the sixth chapter of Joshua, must have been rather instruments of noise than music, if we may judge by the effect which was caused by their use. Still, however, they may have been as good as the best used now ; for who has not seen the singing of a song, or the playing of a tune upon a pianoforte, cause a company to *fall* into a conversation so loud as to drown the voice or instrument, or both, and so flat as to cause every person of sense to *flee* to the greatest possible distance from them ?

In the fifth chapter of Judges are given the words of the song or duet which Deborah and Barak sung, when the people of Israel had prevailed against the Canaanites and slain their king : — " Praise ye the Lord for the avenging of Israel," &c. It was about 1143 B. C. that the daughter of Jephthah went out to meet him with timbrels and dances (Judges xi.). From that time until 1095 B. C. no mention is made of music, except that in war we read of the trumpet.

At that time it is mentioned as being connected with prophecy, as well as poetry. " And it shall come to pass when thou art come to the city [Bethel], that thou shalt

meet a company of prophets coming down from the high place, with a psaltery, and a tabret, and a pipe, and a harp, before them ; and they shall prophesy : and the spirit of the Lord will come upon thee, and thou shalt prophesy." 1 Samuel x. 5, 6. Quintilian says, — " Who is ignorant that in ancient times music was so much cultivated, and held in such veneration, that musicians were called by the names of prophets and sages." There are many passages of Scripture where prophecy and music are spoken of as one, viz. : — " Moreover, David and the captains of the host separated to the service of the sons of Asaph, and of Heman, and of Jeduthun, who should *prophesy with harps, with psalteries, and with cymbals* : of the sons of Asaph, four who prophesied according to the order of the king ; of the sons of Jeduthun, six who *prophesied with a harp*, to give thanks and to praise the Lord ; and of the sons of Heman, the king's seer in the words of God, fourteen, *to lift up the horn.*" 1 Chron. xxv. " But now bring me a minstrel. And it came to pass, when the minstrel played, that the hand of the Lord came upon him. And he said, Thus saith the Lord, Make this valley full of ditches," &c. 2 Kings iii. 15, 16.

Many suppose that the Jews had a school of prophets, which would also have been a school of music ; and David — who, St. Ambrose says, always had the gift of prophecy, and was chosen by God before all other prophets to compose psalms — is supposed to have been intended by his family for the profession of a prophet, and was doubtless educated in it. Eusebius says that David carried his harp — or, as some call it, lyre — wherever he went, to console him in his afflictions, and to sing to it the praises of God. He also says, that he, as head of the prophets, was often in the tabernacle with his lyre with the other prophets and singers, and that each one prophesied, and sung his canticle as he was inspired. " And it came to pass, when the evil spirit from God was upon Saul, that David took an harp, and played with his hand ; so Saul was refreshed, and was well, and the evil spirit departed from him." 1 Samuel xvi. This evil spirit Dr. Burney calls insanity, as it doubtless was ; and, from a passage in this history, it may be inferred that music was a common

remedy for that disease :—“ And Saul’s servants said unto him, Behold now an evil spirit from God troubleth thee. Let our lord now command thy servants, which are before thee, to seek out a man who is a cunning player on an harp. And it shall come to pass, when the evil spirit from God is upon thee, that he shall play with his hand, and thou shalt be well.” The harp that David used is called *cinara* in the Hebrew. According to Bible chronology, this was 1063 B. C. When David returned from his victory over Goliath, he was met by his countrywomen, “singing and dancing, with tabrets, with joy, and with instruments of music. And the women *answered* one another as they played,” &c. This is given by Dr. Burney as a proof of chant in dialogue being in use at this time, and which, he says, probably gave rise to the manner of chanting the Psalms in the cathedral service.

“ The singers went before, the players on instruments followed after ; among them were damsels playing with timbrels.” This is one of many proofs, that females assisted in the performance of sacred rites.

“ God gave to Heman fourteen sons and three daughters. *All these* were under the hands of their father for song in the house of the Lord, with cymbals, psalteries, and harps.” 1 Chron. xxv. This was quite a family singing-school, and Heman was probably the first singing-master of whom there is any certain account.

Miriam, Deborah, Judith, and Anne, the mother of Samuel, were regarded as singers, poetesses, and prophetesses.

“ And David and all the house of Israel played before the Lord, on all manner of instruments made of fir-wood, even on harps, and on psalteries, and on timbrels, and on cornets, and on cymbals.” 2 Sam. vi. 5. Burney says of fir-wood :—“ This species of wood, so soft in its nature and sonorous in its effects, seems to have been preferred by the ancients, as well as the moderns, to every other kind, for instruments of music, particularly the bellies of them, upon which their tone chiefly depends. Those of the harp, lute, guitar, harpsichord, and violin, in present use, are made of fir-wood.”

“ And on psalteries, and on timbrels, and on cornets, and

on cymbals." — This is rendered in Syriac, "with cithara, psaltery, cymbal, and sistrum." In the Arabic, it is "flutes, cymbals, bells, and harps."

"And Michal, the daughter of Saul, came to meet David, and said, How glorious was the king of Israel to-day, who uncovered himself in the eyes of the handmaids of his servants, as one of the vain fellows shamelessly uncovereth himself." Of this verse Dr. Burney says: — "Now it is much to be feared, that by the *vain fellows*, the queen meant Levitical singers, musicians by trade, who, perhaps, like the ancient priests of the Syrian goddess, the Galli, used to sing and play in the processions naked."

In 1 Chronicles xxiii. 5, David appoints four thousand of the Levites to praise the Lord with instruments. The number of those who were *instructed* and *cunning* in song was two hundred and eighty-eight. In these times, there would be a much smaller number *cunning* than instructed, and the inference might be made, that the singing-schools, in Bible times, were better than at present; but as that would not suit the self-esteem of musicians of this time, it is perhaps best to say, that, like moderns, they *thought* they were cunning. The singers were employed, not only by day, but also in the night. "The singers, chief of the fathers of the Levites, who, remaining in the chambers, were free; for they were employed in that work day and night." 1 Chron. ix. 33. Until this time, no other instruments than trumpets, and no other singing than a chorus of the people, were used in the daily celebration of religious rites. "And the sons of Aaron, the priests, shall blow with the trumpets; and they shall be to you for an ordinance for ever, throughout your generations." Numb. x. 8. This confining the musicians to one family was an Egyptian custom.

#### MUSICAL INSTRUMENTS MENTIONED IN THE PSALMS.

It is not at all important that we should know the shape or the power of the instruments which are spoken of in the Psalms, but it is that we should know the truth. There is nothing which does more harm to religion, than the habit of concealing the truth from children in religious matters.

For example, let a child be taught that the instruments mentioned in the Bible are the same as those which it sees and hears now of the same name, and it is taught so much heathenism, — that which is not true and inspired ; and it will either continue on until it dies in its heathenism, or, when it comes to know the truth, it will be likely to become skeptical in regard to other things. So of the exploded idea of a hell of fire and brimstone. There are few persons forty years old, in this country, who in childhood were not frightened at this bugbear, and who have not seen in imagination an awful lake of fire, and thousands burning in it. By common consent, this has been given up, and what is the result ? Go where you will, among Evangelical or Liberal Christians, and you will see thousands acting contrary to every principle of Christianity, where in imagination one was ever seen in hell ; and this is the natural consequence of teaching untruths from the Bible. The heathenism taught in many of our Sabbath schools, by ignorant teachers, would be put to the blush by the honesty of countries where we send missionaries. Tell the truth, and nothing but the truth. There is enough of it in the Bible which *is* known, so do not lie by teaching that of which you know nothing. Not a few children are as ignorant of things of which they have heard from the Bible, as was a school in which a mistress had been telling a story of a tutor and his pupils. The teacher had some misgivings about the word *tutor* being understood ; so she asked one if she understood what a tutor was. “ O, yes ! ” “ Well, what is it ? ” “ A fish-horn.” (!) And, upon inquiry, she found that almost every child in the school thought it either a fish-horn or a fisherman ! Many Sunday-school children know just as much about many of the truths of the Bible as this, and if so, surely we need not go far to find heathen.

Burney gives six different translations of the third, fourth, and fifth verses of the last Psalm, as he says, “ To show, once for all, that there is no dependence upon one of them, or hope that these points can ever be cleared up.

“ Praise him in the sound of the trumpet, praise him upon the lute and harp. Praise him in the cymbals and dances, praise him upon the strings and pipe. Praise him

in the well-tuned cymbals, praise him upon the loud cymbals." Psalm cl. 3 - 5.

Latin version of the Hebrew : — " Laudate eum in clangore buccinæ, laudate eum in nebel et cithara, laudate eum in tympano et choro, laudate eum in chordis et organo, laudate eum in cymbalis auditis, laudate eum in cymbalis ovationis."

Chald. : — " Laudate eum clangore buccinæ, psalteriis, et citharis; tympanis et choris, tibiis et organis, cymbalis."

Syr. : — " Laudate eum voce cornu, citharis ac lyris, tympanis et sistris, chordis jocundis, cymbalis, sonoris; voce et clamore."

Vulg. : — " Laudate eum in sono tubæ, in psalterio et cithara, tympano et choro, in chordis et organo, in cymbalis benesonantibus, in cymbalis jubilatonis."

Arab. : — " Sonitu buccinæ, psalterio et cithara, tympano et sistro, chordis et organo, fidibus dulcisonis, instrumentis psalmodiæ."

" If, then, the least ray of hope remain, that the true idea of Jewish instruments can ever be acquired, it must be from the arch of Titus, at Rome, where it is supposed that the spoils brought by him from Jerusalem have been exactly represented. Among these are several musical instruments, particularly the silver trumpets and horns, *supposed* to resemble the shawms mentioned so often in Scripture. But the arch upon which they are sculptured was not erected until after the death of Titus. The trumpets are long, straight tubes, as modern trumpets would be, if not folded for the convenience of the player; and the horns are such as frequently are found in ancient sculpture." — Burney.

#### OF MUSIC IN THE REIGN OF SOLOMON.

Josephus says, — " Solomon made two hundred thousand trumpets, according to the ordinance of Moses, and forty thousand instruments of music, to sound and praise God with, as the psaltery and harp, of a mixed matter, the fifth part gold, and the fourth part silver." It is hardly worth while to say, that this is doubted by those who have since written, as it carries along with it signs of exaggeration and improbability.

The following, from 2 Chron. viii. 14, is as much more reasonable as authentic. "Solomon appointed, according to the order of his father, the courses of the priests to their service, and the Levites to their charges, to praise and minister before the priests, as the duty of every day required."

If he was a musician, as his father was, the fact is omitted in his history, in the Bible; but he thus speaks of music: — "I gat me men singers and women singers, and the delights of the sons of men, as musical instruments, and that of all sorts." Eccl. ii. 8.

#### OF THE TITLES PREFIXED TO THE PSALMS.

Many of the old fathers of the Church, commentators, and Jews confess their inability to expound these titles. Some have thought they were of Divine authority, and that each was a key to the true sense of the Psalm. William Tindale, one of the first translators into English, said that "Neginoth" signified the tune or note of the instruments. Others, that "Neginoth" was the leader of stringed instruments. "Nehiloth" was a term applied to all wind instruments, according to some writers. Dr. Wallis, one of the oldest of the writers upon music, thinks that none of them were intended to point out the kind of music or instruments which the particular Psalms require. He, however, says, that as both the Hebrew music and instruments are now lost, it is difficult to tell their meaning.

Burney says of the word "Selah": — "Like other literary stumbling-blocks, it has grown bigger by time. If, however, it had any meaning, it indicated a pause in singing." One definition says, — "It is *generally* construed to mean," &c.; and another, "If, as is very probable," &c.; which shows beyond all doubt, that they knew nothing about it.

"And when Jehoshaphat had consulted with the people, he appointed singers unto the Lord, that should praise the beauty of holiness as they went out before the army, and to say, Praise the Lord, for his mercy endureth for ever.



And when they began to sing and to praise, the Lord set ambushments against the children of Ammon, Moab, and Mount Seir, which were come against Judah; and they were smitten." (2 Chron. xx. 21, 22.) This was 896 B. C. Similar instances might be noticed, if it were worth while. The ancient Gallic, German, and English Druids, who were musicians as well as priests, used to encourage their armies to battle in a similar manner.

Little is said of music from this time until the destruction of Jerusalem by the Babylonians. Music, and other sacred rites, had become corrupted during the wars; and at each attempt to restore them, the number of musicians was found to be less, and their efforts more feeble than in former times. "And he set the Levites in the house of the Lord, with cymbals, with psalteries, and with harps, according to the commandment of David. And the Levites stood with the instruments of David, and the priests with the trumpets. But the priests were too few." This was about 726 B. C. It was in 606 B. C. that the nation was subdued, the temple plundered and destroyed, and the king and people sent captive to Babylon.

"By the waters of Babylon we sat down, and wept when we remembered thee, O Sion. As for our harps, we hanged them upon the trees that are therein. For they that led us away captives required of us a song, and melody in our heaviness. Sing unto us one of the songs of Sion. How shall we sing the Lord's song in a strange land. If I forget thee, O Jerusalem, let my right hand forget her cunning." At the restoration, 536 B. C., when an effort was made to rebuild the temple, the number of singers, out of fifty thousand people, was but two hundred, both men and women.

"My harp, also, is tuned to mourning, and my organ to those who weep." Job xxx. 31. The term *organ* was taken from the Greek translation, and the word was a general name for an *instrument*, a work, or an implement of any kind. In the works of the Greek musical theorists, *organic* is a general term applied to instrumental music. In a Biblical Dictionary, the organ is "*thought to have been,*" &c.

Josephus says that the pomp and expense of the Hebrew funerals were carried to a ruinous excess, the number of flute-players, who led the processions, amounting sometimes to several hundred. "And Jeremiah lamented for Josiah, and all the singing men and singing women spake of Josiah in their lamentations unto this day, and made them an ordinance in Israel." Besides the use of flutes, females were hired to weep. "The poorest among the Israelites should never, at the funeral of a wife, engage less than two flutes and one mourner."

We have seen that music must have been used from the time the Hebrews left Egypt until they ceased to be a nation ; but what kind of music it was will never be known. That they had their instruments and music from the Egyptians is most certain, and as much so, that they were in a rude state until the time of David. Even then, it is to be supposed that its effect was more that of noise than of music. It is, however, but fair, when we confess our utter ignorance of it, to suppose that, as it pleased them, it would also have pleased us, if we had been situated as they were.

Burney says that "neither the ancient nor the modern Jews have ever had characters peculiar to music, so that the melodies used in their religious ceremonies have at all times been traditional, and at the mercy of the singers." He then adds, however, that some have supposed that the points of the Hebrew language were musical characters, and that a learned Jew whom he consulted says they still serve two purposes. In reading they merely mark the accent, while in singing they regulate the melody and the length of sounds. Their music was read from right to left, whatever it was. He has inserted several chants, but none of them older than A. D. 1599, and they are not worth inserting here. Of their instruments, or of their music, nothing can now be known ; and therefore, in writing or speaking of them, this should be kept in mind, and more than ever while teaching children.

## CHAPTER III.

## OF THE HISTORY OF GREEK MUSIC.

EVERY one who has been a pupil in a New England school knows something about ancient Greece ; enough, indeed, to know that its history goes back until lost in the same dark cloud which hangs over the first ages of the world, and the first dawn of every people which is advancing from barbarity to the first stages of civilization. The first account of the performance of music is as follows : — “ The Phœnicians, who came with Cadmus, brought many doctrines into Greece. Among them were some who were skilled in the *arts* and *sciences*. Where they settled they first wrought in copper, until the use of iron was discovered ; and when they had made themselves armour, they danced in it at the sacrifices, with tumult and clamor, and bells and pipes, and drums and swords, which they struck upon one another’s swords, in musical times, appearing seized with a divine fury.” Is it not singular what latitude is taken with the word *divine* ? Those same wise men also invented musical time, according to Clemens Alexandrinus.

Cadmus married Harmonia. The following is the account of the marriage : — “ All the pagan divinities were present, and this was the first marriage festival which they honored with their presence. Ceres gave them corn, Mercury brought his lyre, Minerva her buckler, veil, and her flute ; Electra celebrated the mysteries of Cybele, the mother of the gods, and had the orgies danced to the sound of drums and cymbals. Apollo played upon the lyre ; the Muses accompanied him with their flutes, and all the other divinities ratified the nuptials with acclamations of joy.” A great wedding, but rather enveloped in a haze. In some of the great weddings of the present time, Bacchus has quite as much to do as did all these gods ; so that, perhaps, it is best not to doubt too much of it. Harmonia is said to have been a player upon the flute, and in the

service of the Prince of Sidon previous to her marriage with Cadmus. Others say that she was of divine origin, being daughter of Jupiter and Electra and granddaughter of Atlas. This wonderful marriage took place 1055 B. C.

#### MINERVA.

THIS goddess, the daughter of Jupiter, is sometimes called Musica, from a statue of her by Demetrius, in which, when the serpents of the Gorgon were struck, they resounded like a lute. She was the inventor of the flute. Before this, an instrument called the syrinx, and said to have been invented by Pan, was used. It was simply a number of pipes of different lengths, fastened together, and which were played upon by blowing in them one after another, moving the instrument sideways (much like the harmonicon of the present time). Minerva found that she might produce the same variety of tones from a single pipe, by means of holes. Ovid says it was made of box-wood, and Hyginus that it was made of bone. It is quite likely that she had more than one. Whatever else Minerva may have been, she was a girl of sense, if we may believe the following story concerning her. Her mother and sister used to laugh at her when she played upon the flute in their presence. She therefore looked into a fountain, which served as a mirror, and became convinced that she had "made up faces," which she avoided doing in future.

#### OF JUPITER.

He was born in Crete, and the Curetes, or wise men, were appointed to nurse and educate him, in a cave of Mount Ida, where they danced about him in armour, with great noise.

#### OF MERCURY.

"Sweet parent of the sounding lyre,  
Thy praise shall all its sounds inspire."

The ancient poets, almost without exception, give to him the honor of the invention of the lyre, and say that

it had seven strings. It is, however, claimed by many others. There is no doubt that instruments much resembling each other have been invented in every country. A syrinx, made of reeds tied together, exactly resembling those of the ancients, has been found in common use in an island in the South Seas, and flutes and drums in Otaheite and New Zealand. But it would seem that it was not so in this case ; but that the Grecian Mercury, who was a notorious thief, stole it from the Egyptians, as the two stories seem quite too much alike for one of them not to have been taken from the other. "Mercury, after stealing some bulls from Apollo, retired to a grotto at the foot of a mountain in Arcadia. Here he killed a tortoise, and cutting thongs from the hides he had stolen, he fastened them upon its shell, and thus made a new kind of music to divert himself with, in his retreat." When the Greeks made a god of a hero, they often had recourse to the Egyptian mythology for a name, and with it adopted the rites and actions of the original. This sufficiently accounts for the similarity of the two sages.

#### APOLLO.

This god, as Mercury, doubtless had his origin in Egypt. Cicero mentions four, three in Greece and one in Egypt. Whatever was attributed to the Apollo of the Greeks had already been attributed to the Egyptian Apollo. Homer says that Mercury gave Apollo the lyre to allay the anger which he felt on account of the bulls which had been stolen from him. Pan, who excelled upon the flute, offered to prove that it was a better instrument than the lyre. Apollo accepted the challenge ; and Midas, the umpire, deciding in favor of Pan, Apollo gave him the ears of an ass for his stupidity.

Marsyas had also a musical contest with Apollo ; the conditions of which were that the victor should use the vanquished as he pleased. At the first trial, the people of Nysa, who were the judges, decided in favor of Marsyas. At the next, however, Apollo sung, as well as played upon the lyre, and he was declared the victor. At the third trial Apollo was also the victor, and he flayed Marsyas

alive. Soon after, Apollo, regretting the severity with which he had treated him, broke the strings of the lyre, and thus put a stop for a time to its improvement. There are ancient statues, which describe this cruelty inflicted upon Marsyas, at Rome and other places in Europe. People will call this skinning shocking ; but how much worse is it than what we see every day, in these civilized times, when the gambler strips his victim of his last dollar, and plunges him from an elevated position to the lowest degradation, when the speculator, by his rashness, reduces his family to beggary in a single day, and when, what is not only worse, but more common, than all, the rumseller *skins his customer every year*,\* destroys every vestige of humanity, and at last sends him out of the world a poor, degraded creature, fit neither for earth nor heaven ?

Marsyas is said to have invented the double flute. Others ascribe it to his father, Hyagnis. To Marsyas and Olympus is given the invention of the Phrygian and Lydian measures. Marsyas also invented a bandage, made of leathern straps, used in playing the flute, to keep the cheeks and lips firm, and to prevent the distortion of countenance common to players upon wind instruments. It not only served that purpose, but also increased the power of the player.

The ancient oracles of Delphos, which were instituted in honor of Apollo, were delivered in verse to the sound of a flute. In later times, besides a great number of inferior priests, there were many players upon musical instruments. To these were joined choruses of youths and virgins, who sang and danced at the festivals of Apollo. Plutarch, who was a priest of Apollo, puts into the mouth of one of his characters, in a dialogue, the following assertion : — “ Such as Apollo, the inventor of the flute and the lyre.”

#### OF THE MUSES.

They were originally singers and musicians in the service of Osiris, under the instruction of his son Orus.

\* Those who are very hard drinkers are literally skinned, as the skin peels off from them once in about twelve months.

They were afterwards called the daughters of Jupiter. They have continued to be worshipped in every age and in all religions. Poets, and the professors of every liberal art, revere them now as in the earliest ages ; and their aid is more often invoked by the learned than the Creator who gave them whatever genius they may have. There were nine of them. Mythology chose Apollo to preside over the arts and sciences, but gave him the nine Muses for his companions ; because the ancients believed that, without the aid of a sex which everywhere diffused grace and pleasure, the arts and sciences would have been productive of nothing but disgust and melancholy to mankind. They were each said to preside over some science, as music, poetry, &c. Among the pictures found at Herculaneum are representations of Apollo and the Muses, his companions. Apollo is seated on a throne, with a cithara of eleven strings in his left hand, and as conductor of the Muses. Each of the Muses is painted with the symbol of the art or science she was supposed to patronize.

“ Calliope the deeds of heroes sings ;  
Great Clio sweeps to history the strings,  
Euterpe teaches mimics their silent show,  
Melpomene presides o'er scenes of woe ;  
Terpsichore the flute's soft power displays,  
And Erato gives hymns the gods to praise ;  
Polymnias' skill inspires melodious strains ;  
Urania, wise, the starry course explains ;  
And gay Thalia's glass points out where folly reigns.”

Others attributed to them somewhat different occupations. Pythagoras and Plato made the Muses the soul of the planets in our system, from whence the fabled music of the spheres.

#### BACCHUS.

This god, now in such disrepute with temperance men, was once famous for much besides getting drunk. Sir Isaac Newton says he flourished one generation before the Argonautic expedition. He was a mariner, and conquered eastward as far as India. He also conquered Thrace, and left music, dancing, and poetry there. Diodorus Siculus says he established a music-school, and exempted from military duty all such as were skilful in

the art. From this time, he also says, musicians formed into companies have often enjoyed great privileges. Many of the exhibitions upon the stage, for the entertainment of the people of Athens and Rome, were performed upon the festivals of this god ; and all those who were employed, whether singers, dancers, or declaimers, were called servants of Bacchus. Too many such, in modern times, have had a worse reason for being called his servants. These festivals were first celebrated in Egypt. From thence they were introduced into Greece, Italy, Gaul, and other parts of the world. At first they were performed with simplicity and propriety, but at last they became so licentious that the Roman Senate abolished them, in the 556th year of the city, 186 B. C.

## PAN.

Diodorus makes him one of the attendants upon Osiris, in his Indian expedition. He was so much respected that his statue was placed in the temples, and a city was built and called after him.

He also says, that he was the leader of a troop of Fauns and Satyrs, or wild and rustic men, much addicted to singing, dancing, and feats of activity, who were presented to Osiris in Ethiopia, and with whom that prince was so much pleased that he retained them in his service. "There is nothing new under the sun." Here we find that old Osiris amused himself by going to negro concerts ; and perhaps Jim Crow, Dan Tucker, Mary Blane, poor Susanna, and others of the exalted characters who have been introduced to the admiring and wondering world in these times, were copied from the temples in Egypt by some one who has learned to read hieroglyphics. Honor to the Ethiopians who gave concerts in the time of Osiris ! Tell no more of music in Egypt, or Greece, or Judea, but give the honor to the *Fauns* and *Satyrs* of Ethiopia ! And in all the great processions in future, let the post of honor, so far as music is concerned, be given to the negro singers, dancers, and jumpers ; and let those who, born white, act the negro, take hope, for they may yet in after ages *grace* our temples and capitols, and



their posterity may know that they and their brethren were worthy of their illustrious predecessors, who gave concerts in Egypt. Indeed, would not a drama, representing Osiris and his court and those old singers, take well with the public? They were given to Osiris, and must have been slaves. Osiris lived about 1491 B. C. Thus we find that negro concerts were given three thousand three hundred and forty years ago. Should not all modern Ethiopian serenaders, then, be called Fauns and Satyrs?

Pan is also described as the companion and counsellor of Bacchus. He was so expert at playing the flute and the pipe, that Bacchus was never happy without him.

#### SATYRS.

Shepherds dressed in goat-skins have been thought by some to have furnished the idea of Satyrs with goats' feet. Some suppose that the ourang-outang was the prototype of all the Fauns, Satyrs, &c. of the ancients; but it has already been shown that a part of them were negro dancers and singers.

#### OF THE SIRENS,

"Those celebrated songstresses of Sicily, who were ranked among the demigods, as well as demireps, of antiquity." Burney. By some, they are described as half women and half fish; by others, as half women and half birds. On an Etruscan vase, at Florence, is a Siren, holding an instrument with seven pipes. Another is playing upon the lyre with the plectrum. A third is playing upon the single pipe. A piece of mosaic was dug from Herculaneum, which represents one singing, another playing upon the lute, and a third playing upon the lyre. Pausanias says that the Sirens were persuaded to challenge the Muses to a trial of skill in singing, and that the Muses, having vanquished them, plucked the golden feathers from the wings of the Sirens, with which they adorned their own heads. Burney says that perhaps this was the origin of the phrase of "one person pluming himself with the feathers of another." They inhabited the coast

of Italy, and Burney says it is probable that, in ancient times, there may have been excellent singers there, but of corrupt morals, who, by seducing voyagers, gave rise to the stories which have been told of them.

#### OF THE MUSIC OF THE HEROES OF GREECE AND THEIR TIMES.

Pausanias and Pliny say that Amphion learned music in Lydia, and that he was the inventor of the Lydian mode, which he brought into Greece.

#### CHIRON

Was the best music-teacher of his time, and gave instruction to most of the great heroes. Plutarch says that he taught Hercules music, medicine, and justice. One of the best of the antique paintings which have been dug from Herculaneum represents Chiron teaching Achilles to play upon the lyre. By some he is termed the philosophic musician. He lived to a great age, and was killed by a poisoned arrow which Hercules had aimed at some one else.

#### LINUS

Was one of the ancient poet musicians. Archbishop Usher says he lived about 1280 B. C. Others say that he wrote before the time of Moses. Others, still, that he was the first who taught music to the Greeks, and that he added a string to the lyre, and invented melody. It is not strange that so many should be said to have invented melody, for in those days a new air would no doubt give to any one the name of an inventor. He also taught Hercules, and it is said that, being dull and obstinate, he provoked his master to strike him. This so enraged the young hero, — (would not *devil* be a more appropriate name?) — that, seizing his lyre, he beat out his teacher's brains with his own instrument. This will doubtless remind many teachers of music, in later times, of instances where they have suffered by allowing themselves to become angry with dull scholars.

Many dirges were composed to his memory. He is

said to have first used cat-gut strings for the lyre. Thongs of leather and threads of flax were used before he brought them into use.

#### ORPHEUS

Was one of the ancient and renowned poets and musicians of Greece. He was in the Argonautic expedition, and cheered the rowers with his lyre, and also put to silence the Sirens by the sound of his music. Sir Isaac Newton says : — “ Sesac, passing over the Hellespont, conquers Thrace, kills Lycurgus the king, and gives the kingdom and one of his singing women to the father of Orpheus. Hence Orpheus is said to have been the son of Calliope, the singing woman.” He excelled in poetry and in music, and preferred the lyre to all other instruments. As were most of the old musicians, so he was a philosopher. He united philosophy and theology, in his studies, with music. How was it that all the old musicians were so wise ? It is not so in these times. He studied with the best teachers in Greece, and finished his education in Egypt. By the power of his music he quieted the guards of the ancient hell, and was enabled to find his wife and bring her — almost out of it. His death was horrible enough even for modern newspaper-writers. The Thracian women, enraged at being abandoned by their husbands, who were his disciples, concealed themselves in a wood in order to murder him. At first they could not do it ; but, by drinking, they became at last so furious, that they tore him to pieces. — This is an early instance of the bad use of intoxicating drink. Whatever may be thought of the improvement of mankind in general, it must be owned that women have improved since that time. Who does not know that they have suffered uncomplainingly every hardship which can be endured, — loss of property and health, brutal treatment, and even death, — without a murmur. Now and then, to be sure, a woman goes to a rum-shop and breaks it up, as a tigress destroys him who takes her young. But these are the exceptions to the general rule. — There is another version of the story of the death of Orpheus, which I am almost afraid to tell.

He must have been a very bad man who said it, but some one *did* say, that the reason why he was killed was because he had said that he would never get married again !

The ways of the world have changed in another respect since that time. Then, almost all philosophers and men of learning were musicians. Now, few of them practise or appreciate an art which could not fail to give them much innocent pleasure, and for which they are necessarily indebted to the superior wisdom (because it is true wisdom to cultivate that which makes us happy) of their wives and sisters, or their female friends. Is not he something of a philosopher who learns how to be happy ? or must a man be all wisdom ? If so, throw philosophy, rather than physic, to the dogs.

Orpheus is said to have added two strings to the lyre. His hymns were short, and an Athenian family who learned them by rote were the only persons who sang them in his time.

#### OF THE MUSIC OF THE TIME OF THE TROJAN WAR.

This event, which is fixed by some at 1185 and by others at 904 B. C., was celebrated by Homer, in whose writings music and musicians have a prominent place. Instrumental music was only spoken of as an accompaniment to the voice ; but vocal music is often spoken of, unaccompanied by instruments. Dancing was often practised to vocal music : —

“Then to the dance they form the vocal strain.”

The Greeks, as well as the Hebrews and Egyptians, used music at sacrifices and upon other solemn occasions. “Death was the only god who could neither be moved by offerings, nor conquered by sacrifices and oblations, and he was the only one to whom no altar was erected, and to whom no hymns were sung.” There was much of human nature in that. The trumpet was not known in the Trojan war. Men with loud voices gave the signals : —

“Stentor the strong, endued with brazen lungs,  
Whose throat surpassed the noise of fifty tongues.”

In the time of Homer, the word *poet* was not known ;

but those who wrote poems were described as singers, and a poem was called a song. No one of the public feasts of Homer is without music, and even the gods had not yet ceased to visit such pleasant places. Achilles, after he had left the Grecian camp, amused himself by playing upon a silver harp which had been taken from Thebes.

“ With this he soothes his angry soul, and sings  
The immortal deeds of heroes and of kings.”

Of Paris, Hector says : —

“ Thy graceful form, instilling soft desire,  
Thy curling tresses, and thy silver lyre.”

Music had a place in four of the twelve divisions upon the shield of Achilles.

#### TIRESIAS

Was one of the musicians spoken of by Homer. He was also a priest, as were also many others of the musicians of those times. Those who prepare themselves to be priests in the Catholic Church are obliged to study and practise music, as well as theology, for many years, and most of the theoretical music-books of Italy have been compiled by the priesthood.

#### DAPHNE,

The daughter of Tiresias, was a priestess, and was the first who was called a Sybil or enthusiast.

#### THAMYRIS

Was described as a player upon the cithara. Plutarch says he was born in Thrace, and that he had the sweetest voice of any bard of his time. He challenged the Muses to a trial of skill, the result of which is thus described by Homer : —

“ Too daring bard, whose unsuccessful pride  
The immortal Muses in their art defied,  
The avenging Muses of the light of day  
Deprived his eyes, and snatched his voice away ;  
No more his tuneful voice was heard to sing,  
His hand no more awaked the silver string.”

## DEMODOCUS.

Homer has given this musician a lofty place in his poem. It has been supposed that Homer represents himself under this name. If this is so, we may pardon him for a little vanity, for he was as superior to the heroes of whom he wrote as it is possible to conceive, and he has by his writings given us a knowledge of his time for which we owe him or to posterity, much. If it is as has been supposed, the following extract shows what honor he thought was due to himself.

"The bard a herald guides; the gazing throng  
Pay low obeisance as he moves along;  
Beneath a sculptured arch he sits enthroned,  
The peers encircling form an awful round.  
Then from the chine Ulysses carves with art  
Delicious food, an honorary part;  
This let the master of the lyre receive,  
A pledge of love, 't is all a wretch can give.  
Lives there a man beneath the skies  
Who sacred honors to the bard denies?  
The Muse the bard inspires, exalts his mind;  
The Muse indulgent loves the harmonious kind."

Homer is supposed to have been the bard with whom Agamemnon left Clytemnestra in charge. In those times bards are said to have been teachers of music and morality. Some have supposed that they were eunuchs. If this be so, says Pope, "it makes a great difference between the ancient and modern poets, and I know of no other advantage we have over them." Tiresias, Thamyris, and Homer were blind.

## PHEMIUS,

A poet and musician, accompanied Penelope to Ithaca when she went to be married to Ulysses. Penelope would have been a good customer to the bookstores of this time if she had been so fortunate as to have lived now; for she says to her guide, —

"Phemius, let acts of God and heroes old,  
What ancient bards in hall and bower have told,  
Attempered to the lyre, your voice employ.  
Such the pleased ear will drink with silent joy."

If musicians have not been poor devils, it is not be-

cause mankind have not done their best to make them so.  
From the time of Ulysses — who says,

“I see the smoke of sacrifice inspire,  
And hear what graces every heart, the lyre” —

to this, they have fiddled and sung — ay, and fuddled, too  
— at the feasts of all ages and upon all occasions. To  
few professions is the motto, “Touch not, taste not,  
handle not,” so useful as to the musician.

#### OLYMPUS.

There were two musicians of this name. One of them  
was a scholar of Marsyas. He invented the enharmonic  
genus. Plato, Aristotle, and Plutarch celebrate him, and  
say that his music was in use in their time. Plutarch  
says that he was the author of the song which made Alex-  
ander so furious, when sung by Antigenidas. He was  
also a poet as well as a musician, and composed elegies  
which were sung to the sound of the flute. The Miner-  
van, the Harmatian, and the Spondean airs are attrib-  
uted to him, and he was also a player upon the flute. Of  
the other of the name, we only know that he was a flute-  
player, and that he wrote several airs.

#### THALATES OF CRETE.

This poet-musician is the next upon record after Ho-  
mer. He was also a philosopher and a politician. Ly-  
curgus brought him from Crete, that he might have his  
assistance while forming his new government. His odes  
were exhortations to obedience and concord, which he  
enforced by his voice and his melody. Plato describes  
his captivating manner of singing, and Plutarch ascribes  
to him many musical inventions, as pæans and new meas-  
ures in verse, and time in music. Pythagoras used to  
sing his songs. Would it not be a droll sight to see a  
philosopher singing, in these times? He was the first  
who composed songs for the military dance. This was  
a kind of poetry composed to be sung to the sound of  
flutes, and it was used to measure the time of a dance.  
The Italian word *ballanta*, the French *balade*, and the

English *ballad* had in early times the same meaning, — a song, the melody of which was to regulate the time of a dance.

Another poet-musician, of the same name, and who was also from Crete, lived much later. Sir Isaac Newton names him among the victors of the Pythian Games. He lived in the time of Solon, and it was said that he delivered the Lacedæmonians from the plague by the sweetness of his lyre !

#### ARCHILOCHUS

Was the inventor of ancient dramatic melody, which was similar to modern recitative. This was 724 B. C. In his youth he served in the army, and in his first battle he lost his buckler, and saved his life by taking to his heels. It is much easier, said he, to get a new buckler than a new existence. His wit, however, could not save his reputation, and he lost his mistress by his cowardice. He is supposed to have been the inventor of lyric and some other kinds of poetry. He was one of the first victors at the Pythian Games. As a poet, he was ranked next to Homer.

#### TYRTÆUS.

The Lacedæmonians, though so austere, encouraged foreign musicians and invited them to their country. They had a flute upon their standards. Tyrtaeus, an Athenian general and musician, was celebrated for his military songs and airs, as well as for his performance of them. He was called to the assistance of the Lacedæmonians in a war about 685 B. C., and a victory which they gained was attributed to the animating sound of a new kind of flute or clarion which he had invented, and played upon in the battle. The freedom of Sparta was given him, and his airs were sung and played in her army as long as she continued a republic. A law was made, that, before they went to war, the soldiers should be marched to a certain place to hear his songs. He was also the author of a celebrated song and dance, which



was performed at festivals by *three choirs*, the first consisting of old men, the second of middle-aged men, and the third of boys, who sang : —

*"Old Men.* In youth our souls with martial ardor glowed.

*"2d Choir.* We present glory seek ; point out the road.

*"3d Choir.* Though now with children we can only pass,  
We hope our future deeds will yours surpass."

What a pity it is that they were not taught that true glory is not to be found in killing one another, but in doing good.

#### TERPANDER

Was one of the musicians whom all writers have delighted to honor. The Oxford marbles say that he was the son of Dardanus, of Lesbos, and that he lived about 671 B. C. He taught the airs of the lute and flute, and played upon the flute in concert with other players. Some writers assert that he added three strings to the lute, which before had but four. It is probable, however, that he was only the first who used seven strings at Sparta. The people resisted the innovation, and fined him. He is supposed to have overcome their prejudices, as he afterwards appeased a sedition which had broken out among them by singing and playing to them. The honor of having first written music is given to him. Before his time it was traditional, and dependent upon memory. Plutarch says that he made songs in hexameter verse, and set them to music. Clemens Alexandrinus says that he wrote the laws of Lycurgus, and set them to music, which implies a written melody. He also wrote other compositions, and was as celebrated as a performer, for he won five prizes in the games at which he played.

The honor of inventing the first system of music is given to Mercury, but what it was is not now known. Hawkins says the system of Terpander had seven sounds, which he supposed were *E, F, G, a, b, c, and d*. The lowest sounds of the Greeks were written highest. Burney supposed that their tetrachords were as follows : —



It is supposed that they used syllables, as we use Do, &c.

Their system was so complicated as to require 1620 notes. Two sets of musical characters were usually written over a poem, the highest for the voice and the other for instruments. This would seem to imply music in two parts ; but it is supposed that music for the voice was not written in the same manner as that for instruments, as we use different clefs. Most of the writers upon the systems of ancient music have written much to prove one thing or another about them, but with very little success. Hawkins has hundreds of pages of the most dry and uninteresting matter devoted to them, and after all is compelled to own that it is to very little purpose, — an opinion which will never be questioned by any one who ever reads his work. But if there were any doubt of it, the following specimen of ancient Greek music from Burney would be likely to remove it. The account which he gives of it occupies many pages, eight of which are taken up with a notice of the alterations made in it, and the reasons for them. But to the music.



The double and triple measures are as Burney wrote them. He says of it, or rather of the whole, of which a fair specimen is given : — “ I know not whether justice has been done to these melodies ; all I can say is, that no pains has been spared to place them in the most favorable point of view, and yet, with all the advantages of modern notes and measures, if I had been told

that they came from the Cherokees or the Hottentots, I should not have been surprised at their excellence. There is music that all mankind in civilized countries would allow to be good, but these fragments are not of that sort ; for, with all the light which can be thrown upon them, they have still but a rude and inelegant appearance, and seem wholly unworthy so ingenious, refined, and sentimental a people as the Greeks. I have tried them in every key and in every measure that the feet of the verses would allow, and as it has been the opinion of some that the Greek scale should be read Hebrew-wise, I have inverted the order of the notes, but without being able to augment their grace and elegance. The most charitable supposition, therefore, that can be admitted concerning them is, that the Greek language, being in itself musical, wanted less assistance from music than one that was more harsh and rough." Would it not have been a more *charitable conclusion* to have come to, that he knew nothing at all about it ? No one, surely, will suppose that a people who were such masters of language as the Greeks, and who, we are told, gave much attention to music, would have been satisfied with such stuff as that which is given above.

#### OF THE MUSIC IN THE ANCIENT GAMES OF GREECE.

At first, the Olympic Games were celebrated at distant and irregular intervals ; but, about the year 776 B. C., they began to be celebrated once in fifty months. The exercises of leaping, running, throwing the dart or quoit, boxing, and wrestling, were accompanied by the flute. Pythocritus, a flute-player, played six times upon the flute during these exercises ; and, in testimony of his skill, a pillar and statue were erected to him with this inscription : — " To the memory of Pythocritus, the player on the flute." Was not that better than to have had a monument for butchering men ? It is a pity, that, of the multitude of monuments to the " Iron Duke," not one should represent him as a fiddler. He is as good a player as he is soldier, and it is wiser, if not more honorable, to amuse people than to kill them. At the ninety-first Olym-

piad, 436 B. C., Xenocles and Euripides disputed for the prize of dramatic poetry. It was at this time always set to music, sung on a stage, and accompanied by instruments. At the ninety-sixth Olympiad a prize was given to the best performer upon the trumpet, and another to the best cornet or horn player. Both prizes were won by Cretans. Archias of Sicily was the victor at three games of that time; Herodotus of Megara ten times, and some assert fifteen. It is more likely that he received that number from them all, as Athenæus says he was victor in, and was crowned at, the Olympic, Pythian, Nemean, and Isthmian games. He is said to have been as remarkable for his gigantic figure and enormous appetite as for the strength of his lungs, which were so powerful that when he blew his trumpet it was unsafe to be near him. The danger which arose from the performance of *solos* was not always confined to the hearer, and the players had reason to be thankful if they found themselves alive after the exertion which they made. Archias dedicated a statue to Apollo, in gratitude to him for his goodness in allowing him to proclaim the games three times without bursting his cheeks or breaking a bloodvessel, though he sounded with all his force and without a muzzle! This muzzle was long in use to prevent the bursting of the cheeks of the players, and to enable them to blow upon their instruments, or to sing, with greater power than they could without them. Hawkins and other writers have given in their books the "human face divine" bound up in these muzzles; but if the reader will imagine the homeliest face he ever saw bound up in a leather dog-muzzle, which is made to bear on the cheeks rather than on the mouth, it will be sufficient for all common purposes, and for any others he is referred to those books.

Soon after the trumpet was invented, it was used by heralds and public criers, who gave the signal for the combatants to engage, and announced their success. They also proclaimed peace and war, and sounded signals of sacrifice. The trumpet, however, was not the only dangerous instrument of those times. Lucian tells us that a young flute-player, a scholar of Timotheus, at his first performance, wishing to surprise his hearers, began his

solo by so violent a blast, that he breathed his last breath into his flute, and died upon the spot ! We fancy he *did* surprise them.

The Emperor Nero disputed for the prizes at these games, entering his name and submitting to all the forms, "as if," says Burney, "an emperor, and such an emperor, had any thing to fear from his judges !" Poets and musicians were employed to celebrate the victories of those who had won other than the musical prizes.

#### OF HIERO AND HIS BROTHER GELO.

Hiero, whom Pindar has extolled, was in youth one of the most ignorant persons that can be imagined. He was obliged by ill-health to avoid athletic exercises, when he began to think for himself and to learn of others. His brother Gelo was ignorant all his life ; all his time was spent in the practice of athletic exercises. One day at a festival, when the guests at the banquet sung, and accompanied themselves upon the lyre, he called for a horse, that he might show them with what address he could vault upon his back ! Some years since an English boxer, hearing a performer on the bassoon much applauded, cried out, "What signifies his bassoon ? I could break it with an oaken stick." Who has not at concerts seen fellows talk and laugh, all the time of the performance of a solo, and then show their skill by thumping with a cane or stamping with their feet ? Truly, human nature is the same at all times, and ignorance, as well as murder, "will out."

#### OF THE PYTHIAN GAMES.

These games held the second rank among the Greeks, and the following is the account given of their origin. The waters of the Deucalion deluge, which is said by some writers to have been 1503, but by Sir Isaac Newton to have been 1046 B. C., having subsided, left a slime from which sprung innumerable monsters, among whom was the serpent Python, who caused great fear and distress until he was slain by Apollo. It has been supposed that the sun, which was called Apollo, dried up the low, marshy, and

noxious places, and thus destroyed the source of diseases, the most formidable of which might have been the plague.

At first these were only poetical and musical contests, and the prize was given to him who wrote and sung the best hymn in honor of Apollo. The prize at the first game was won by Chrysosthemis of Crete, the son of Carmanor, who purified Apollo after he had killed Python. The prize of the next game was won by the son of Chrysosthemis, and that of the next game by his son Thamyras. Eleutheros gained a prize by the power and sweetness of his voice, though he sang the hymn of another person. Hesiod could not become a candidate, as he could not play upon the lyre. Those who attended the games usually left presents at the temple of Apollo, which at length became so rich as to excite the rapacity of the robber tribes in its vicinity, who sometimes made successful attempts to plunder it. The people of Crissa at length attacked it, and rifled and plundered it, together with the pilgrims who were there from all parts of Greece, as well as the priests and priestesses, upon whom they committed every outrage. This was the cause of a war which lasted ten years, and ended in the entire destruction of the robbers, about 591 B. C.

At the close of the war other contests were added to the games, and prizes were given to the person who should sing best to the accompaniment of the flute, and to the best player upon the flute without singing. This was the first separation of music from poetry. Before this, vocal music, usually accompanied by flutes, had been almost universal; the only exceptions being the musical contest between Marsyas and Apollo, and the music of the trumpet, which could not accompany the voice.

At the eighth Pythiad, 559 B. C., a crown, to be given to the best player upon stringed instruments without singing, was won by Agelaus. Strabo mentions a musical composition to which a hymn in praise of Apollo was sung, accompanied by instruments. It was called the Pythian Nome, and was in five parts, all of which alluded to the victory gained by Apollo over Python. The first part described the preparation for the fight, the second the onset, the third the heat of the battle, the fourth the

song of victory, or the insults of Apollo over the dying serpent, and the fifth the hissing of the serpent while dying. Add "Go to bed, Tom," and we should almost have the good old piece, "The Battle of Prague." It was composed and first played by Sacadas, who was a poet-musician, and who won a prize at the Pythian games.

His statue, with a flute in his hand, was placed on Mount Helicon, and his tomb was at Argos. He was the first who separated poetry from music; a schism as much censured at that time as any one in the Church in this, says Dr. Burney, who adds, — "The censurers have forgot that schisms are as much to be desired in the arts as to be avoided in the Church, since it is by such separations only that the different arts, and different beauties of the same art, becoming the objects of separate and exclusive cultivation, are brought to their last refinement and perfection." If Burney had not been a Church of England and a government man, he would probably have seen that the same reasons would apply to both cases, to religion as well as to the arts. He would have seen that the separation of the Protestants from the Roman Church, and of the Dissenters from the fox-hunting divines of England, had done as much to promote true piety as the one to which he alluded had for the promotion of the arts. There are situations in which a man may be placed, which most effectually prevent his seeing more than one half of a truth.

#### PYTHOCRITUS,

A flute-player, won the prize six times as a solo player, at Delphos. A statue was erected to him at Olympia, from which it may be inferred that he also won prizes there.

#### ALCMAN,

An excellent player upon the lyre, was a slave in his youth. He sang to the flute, and it is supposed that he also played upon that instrument. He is said to have first invented choral dances, and he was one of the first

composers of songs upon love and gallantry. Suidas says he was the first who excluded hexameters from verses which were to be sung to the lyre, and which were afterwards called *lyric poems*. He was invited to Lacedæmon, where he sung his airs to the sound of the flute.

The Lacedæmonians had no literature, but gave all their attention to gymnastics and to the art of war. When they wanted other pleasures, they were obliged to employ artists from other countries. When their army was marching to meet an enemy, it sung in full chorus to the music of flutes. If Alcman was a poet as well as a musician, Pope should have said that the modern poets had two advantages over the ancient, for he was killed by lice!

He was one of the greatest gluttons of antiquity. Other musicians of his time were noted for their gluttony. One, a woman, did nothing but blow the trumpet and eat. Burney says, that the disease *bulcimia* (one that could eat as much as an ox) was not confined to the ancient musicians, and we know a few who love good dinners.

## SAPPHO

Is said to have invented the Mixolydian mode. Its lowest sound is supposed to have been upon the fourth line of the bass clef.

## MIMNERMUS

Was a poet-musician. He played upon the flute, and invented the Pentameter verse, according to Athenæus.

## SIMONIDES

Was born 538 B. C. Plato and Cicero speak of him as not only a good musician and poet, but also as a man of great virtue and wisdom. Hiero asked him for a definition of God. Simonides asked a day to consider so important a question. He next asked for two days, and so kept on asking for more time, until at last, afraid of giving offence, he confessed that he found the question so



difficult, that, the more he meditated upon it, the less was his hope to be able to solve it. In his old age he was accused of being sordid, and even mean. He was employed by the victors at the games to write odes in their praise ; but he would never do so until a price had been fixed. He said that until he did so he had two purses for his rewards, one for honors, thanks, and promises, and the other for his money ; and that the first was always full, and the last always empty. When reproached for his love of money, he always answered in good humor. When asked which was best, to be learned or rich ; " To be rich," said he, " for the learned are always dependent upon the rich ; but who ever saw a rich man at the door of the learned ? " He said he would rather leave money to his friends at his death, than to be troublesome to them while living.

He may have been mean, but if there is no better evidence of it than has been given to us, they surely were most mean who called him so. Few have done business in this world who would not rather call him a wise man ; and those who do business as teachers upon the opposite system will be quite likely to " become a burden to their friends."

#### PINDAR.

Every body knows of Pindar the poet, but few know him as a musician. Certainly not those poets of the present day, who, knowing nothing about music, treat it with contempt. How few of our poets can sing their songs ! yet it was the pride of one who had more of the true poet and man in him than a dozen of them, that he could sing his. If a poet should ever read this, let him not suppose that we think one of the fiddling musicians of this time ranks higher than a poet, but that we think a poet is very foolish, if, when God has given him a voice and ear, he does not improve such blessings, and so become a whole poet ; for surely he is but half a poet while he can only make poetry, be it ever so good. Think of Pindar, and all the old poets, and resolve that, when you have written poetry, you will also sing it.

Pindar was born at Thebes, in Bœotia, about 500 B. C. His father, who was a flute-player, first gave him instruction ; after which he was placed under the care of Myrtis, a female of eminence as a poetess. He also acquired knowledge of Corinna, a poetess, who was a pupil with him. When he wrote his first poetry, he so crowded it with imagery, that Corinna told him to sow with his hand, and not empty his whole sack at once. A poet in his time could only be known by a public contest, and he disputed in public with Myrtis and Corinna, the first of whom he conquered, while Corinna triumphed over him five times. It was said by some that her beauty biased the judges. It may have been so, but perhaps her beauty also captivated him, and he did not wish to win the prize from her. He was much ridiculed and abused by other poets, and had the good sense to profit by their criticisms. He avoided the errors for which they derided him, and thus became the delight and wonder of all Greece. He was often present at each of the four games. At Olympia his odes were first sung in the Odeon, by a chorus accompanied with instruments. He also set a price upon his compositions. He said, "The world is grown interested, and thinks, with the Spartan philosopher Aristodemus, that *money only makes the man* ; a truth which that sage himself experienced, having with his riches lost all his friends." He used to sit in an iron chair and sing his hymns in honor of Apollo, in a conspicuous place in the temple of that god at Delphos. The chair was kept for centuries after his death, and shown as a relic. Although he sung at Delphos, where one half of the offerings brought to the temple were given to him, and was paid for singing by the powerful and the rich, he found time to sing and play for his friends. He thus celebrated the victory of Midas, — not he of the long ears. It is said that his mouth-piece, or reed, broke when he was near the close of this solo, but by his skill he was able to conquer the difficulty, and finish it with honor to himself and his friend. In one of his odes, he gave a droll reason for the invention of the flute. It was to imitate the howlings of the Gorgons and the hissing of their snakes, which the goddess had heard when the head of Medusa was cut off by Perseus. Think of

that, ye moonlight serenaders ! Think of that, ye love-sick flute-players ! According to some writers, he was ninety when he died. His renown was so great, that his family derived honor and privileges from it. When Alexander attacked Thebes, he gave orders to spare the house and family of Pindar. The Lacedæmonians, also, when they burnt that city, wrote upon the door, " Forbear to burn this house ; it was the dwelling of Pindar." He was eminently a good man, and one of the verses sung at his funeral was, " ' This man was pleasing to strangers and dear to his fellow-citizens.' " His works abound with the purest morality. Peace be with him !

The musical contests were continued until the games were abolished, after the commencement of the Christian era. At the Nemean and Isthmian games they had similar contests. Indeed, they were so much the same as to make it unnecessary to speak of them.

#### TIMOTHEUS

Was born at Miletus, 446 B. C. He was a poet and a player upon the lyre, to which he added, some say two, and others four, strings. It is often difficult to find out with certainty the exact time or the amount of improvement which was made in those remote times ; but that Timotheus added new strings to the lyre, which was the source of much trouble to him, is proved by the following law passed by the Spartans :—

" Whereas Timotheus, the Milesian, coming to our city, has dishonored our ancient music, and, despising the lyre of seven strings, has, by the introduction of a greater variety of notes, corrupted the ears of our youth, and by the number of his strings and the novelty of his melody has given to our music an effeminate and artificial dress instead of the plain and orderly one in which it hath hitherto appeared, rendering melody infamous by composing in the chromatic instead of the enharmonic, — the kings and ephori have therefore resolved to pass censure upon Timotheus for these things, and, further, to oblige him to cut off all the superfluous strings of his eleven, leaving only the seven tones, and to banish him from our city,

that men may be warned for the future not to introduce into Sparta any unbecoming customs."

This was probably not the first time that legislators had shown themselves asses, as it certainly was not the last. But the opposition to the new strings and music was not confined to Sparta. At other places, ridicule was used to drive them away. The comic poet, Pherecrates, introduced music on the stage as a woman, whose dress and person were torn and disfigured. Justice asks her the cause of her appearance, and she answers : — "The first cause of my misfortunes was Melanipides, who began to enervate me by his twelve strings ; then Cinesias, that cursed Athenian, contributed to mar and disfigure me by his dithyrambic strophes, by his false and untunable inflections of voice. His cruelty toward me was beyond all description. And next, Thamyris took it into his head to abuse me by such divisions and flourishes as no one ever thought of before, twisting me a thousand ways in order to produce from four strings the twelve modes. But still the freaks of such a man would not have been sufficient to complete my ruin, for he was able to make me some amends. Nothing was now wanting to send me to the grave, maimed and mangled in the most inhuman manner, but the cruelty of one Timotheus."

"Who," asks Justice, "is Timotheus ?" Music answers : —

"O, 't is that vile Milesian blade,  
Who treats me like an arrant jade,  
Robs me of all my former fame,  
And loads me with contempt and shame,  
Contriving still, where'er he goes,  
New ways to multiply my woes.  
Nay, more, the wretch I never meet,  
Be it in palace, house, or street,  
But strait he strips off all my things,  
And ties me with a dozen strings."

"From four strings." This could only have been done upon an instrument with a neck, and it is the first notice of any thing of that kind to be found in Grecian history. Timotheus wrote much music and poetry, but it is all lost. He died two years before the birth of Alexander, aged, according to some authors, ninety years, and according to others, ninety-seven. He was not *the* flute-player who

enchanted that prince. He is said to have received a thousand pieces of gold for composing an ode in honor of the goddess Diana. No wonder that poor poets and critics envied him.

#### ANECDOTE OF THE ISTHMEAN GAMES.

This anecdote will be good practice for those people who wish to believe every thing, but cannot do it. A vast number of people had assembled to celebrate these games, and were awaiting with breathless silence and anxiety the decree of a herald, upon whose words hung the fate of the nation. The words which he uttered were favorable beyond their highest expectations, and they gave vent to their joy in a shout so loud as to kill a flock of crows, who happened at that moment to be flying over ! Poor crows !

#### OF THE FLUTE.

For a long time the flute was only played by poor people, and thought a vulgar instrument and unworthy a free-man in some parts of Greece. But after the defeat of the Persians, and the introduction of affluence, ease, and luxury, it became a disgrace not to be able to play upon it. An opposite effect would have been produced in these times.

#### MUSIC IN PERSIA.

In the time of Alexander, music was thought a necessary accomplishment for the Persian females. Parmenio, one of his generals, wrote to Alexander that he had taken three hundred and twenty-nine of the concubines of the Persian monarch, who were all skilled in music, and were performers on the flute and other instruments. If these women were sent into Greece, it shows a much better cause for the change of the flute from a vulgar to a fashionable instrument than the one spoken of before.

## DAMON

Was the music-teacher of Pericles and Socrates. He was celebrated as a timist, and was a politician as well as musician.

## PERICLES

Was a musician himself, and was also fond of the music of others. He regulated and enlarged the musical contests at Athens, and built the Odeon or music-room, in which poets and musicians practised daily. He invited Antigenidas, — one of the most renowned musicians of antiquity, who lived in Thebes — to come to Athens, and procured for him scholars; one of whom was Alcibiades, whose education had been intrusted to Pericles. This Alcibiades was a dandy, who, one day seeing himself in a mirror while playing, was so shocked at the distortion of his sweet countenance, that he broke his flute and threw it away.

In consequence of the awful discovery which the young gentleman made, and which ended in the destruction of his flute, the accomplishment of flute-playing was brought into disgrace among the young people of Athens, while professional players increased both in number and excellence.

## ANTIGENIDAS.

Few of the old players seem to have so well understood an audience as Antigenidas. Though high in public favor, he was never elated by popular applause. Once, when one of his students had been received with but little favor, he said to him, "The next time you play shall be to the Muses and to me." So convinced was he of the bad taste of the common people, that one day, hearing, at a distance, a loud burst of applause which was given to a flute-player, he said, — "There must be something very bad in his performance." He increased the number of holes in the flute, and cut the reeds at a particular time, which rendered them more useful. He played upon all

the modes. This seems to infer that others did not, yet it seems hardly possible to suppose that most of the regular players should not be able to do so. He always appeared before an audience in a saffron-colored robe, and with delicate Milesian slippers on his feet.

#### PHILOXENAS

Was the teacher of Antigenidas. He was no doubt a good musician, for he was complained of by Plutarch and satirized by the comic poets for his innovations. He was a great wit, and a greater glutton. He used to say that he wished his throat was as long as that of a crane, and all palate, that the relish of the delicious morsels which he ate might be prolonged. One day, while dining with Dionysius, a small fish was placed before him, when, seeing a large one before the tyrant, he placed the head of the small one close to his mouth, and appeared to be whispering to it, and then to his ear, as if to receive an answer. Dionysius asked for an explanation of this strange behaviour, when he said, "I am writing a poem, and as I want information from the watery element I hoped to obtain it from this fish; but he tells me that he is quite too young and ignorant to give it, and refers me to that grown-up gentleman before you, who is much better acquainted with such affairs." Dionysius sent him the fish. This was an excellent jest, but we submit if, as the jester was quite as likely to have been thrown into the sea to have acquired the knowledge as to have got the fish, it was not a dangerous one. "A little wit is a dangerous thing," and so is a great deal, unless with a double ballast of good sense. However, — whether it was owing to his wit or misfortune is not known, — he at last became a laborer in a stone quarry.

#### ARISTOTLE.

This philosopher gives the following as a reason for the decline of flute-playing in his time: — "It is now regarded as unfit for young gentlemen, because it is not a *moral instrument*." What foolish things philosophers can say!

An immoral flute ! What a treasure it would be for a museum !

#### DORIAN.

Plutarch speaks of him, and says he changed the style of playing, and that parties were raised to oppose and favor the change. Divisions of this kind were not uncommon. Socrates says, when speaking of the advantages of concord in a state, "I mean that the city should agree, not in praising the same poet or flute-player, but in obeying the same laws." Dorian was also a wit and a voluptuary. His music and poetry are lost, but some of his wit has been preserved. He was once at Milo, in Egypt, and, as he could not find lodgings, he walked about, when, seeing a priest at his sacrifices, he asked him to tell him to whom he was sacrificing. "To Jupiter and Neptune," answered the priest. "How should I expect to find lodging," said Dorian, "when the gods lie double?" Supping one night with a prince, he admired a gold cup; when the prince observed, "The goldsmith will make you one like it when you please." "He will make one to your order much sooner than mine," said Dorian; "so let me have this, and do you order another." Upon hearing a description of a tempest in the Nauplius of Timotheus, he said he had seen a better one in a boiling pot. Is not this the original of a tempest in a teapot? His wit and humor made him a welcome guest, and he often visited Philip of Macedon. His father was a flute-maker, who had acquired a fortune by his profession, and was able, not only to educate his children in a liberal manner, but to furnish a chorus for his tribe at festivals and religious ceremonies. This, in consequence of the emulation of the different tribes, was attended with great expense. However, the profit upon some of the flutes may be supposed to have been large, as we shall soon see what was paid for one.

#### ISMENIAS

Was a musician of Thebes. He paid for a flute which he purchased about three thousand dollars. He was



once sent for to play at a sacrifice, and as he played some time without any good omen, his employer became impatient, and, snatching the flute from him, played in a most ridiculous manner, for which he was severely reprimanded by the audience. However, the good omen appeared, when he said, "To play acceptably to the gods is their own gift." Ismenias answered, with a smile, "While I played, the gods were so delighted, that they deferred the omen that they might have the pleasure of hearing me play; but they were glad to get rid of your noise upon any terms."

The flute-players of this time, which must have been their golden age, lived in great splendor. Xenophon says: — "If a bad performer on the flute wishes to pass for a good player, how must he set about it? Why, he must imitate the great flute-players, who are remarkable for expending large sums for rich furniture, and for appearing in public with a great retinue of servants." Athenæus says that a musician, whom he calls a harper, was paid eight hundred dollars for his services for a day. If the great flute-players received as much, they could well afford to live in splendor.

A singular custom was observed in the religious ceremonies at Athens. An officer, who was chosen in the same manner as, and whose name was enrolled with, the officers of state, played upon the flute, close to the ear of the priest, during sacrifice, some pious air suitable to the service, to prevent distraction and inattention during the exercise. This officer was called Auletes. Another of their customs must have been a pleasant one to the players. They were always sure of a good dinner from the victims of the sacrifice. Most musicians of this time, if they did not like the religion, would the *sacrifice*, and would pay ardent, if not sincere, devotion to it.

#### CLONAS,

A flute-player, who lived soon after Terpander, composed three tunes for the flute.

#### POLYMNESTES.

This musician seems to have been entitled to much es-

teem in his time. He composed music for the flute, he improved the lyre, and he is also said to have been the inventor of the Hypolydian mode.

#### TELEPHANES.

This celebrated man and eminent teacher was a native of Samos. He was the intimate friend of Demosthenes, and the place which he filled in society may be inferred from the fact, that a tomb was erected to him at his death by Cleopatra, the sister of Philip. Upon one occasion, Demosthenes was appointed to furnish a chorus to dispute the prize at the Feast of Bacchus. The chorus was to be taught by a master, whom Midas bribed to neglect it, so as to bring Demosthenes into contempt. Telephanes, who discovered the plot, chastised and dismissed the teacher, and taught the chorus himself.

#### OF FEMALE FLUTE-PLAYERS.

The flute was invented by a goddess, and the Sirens played upon it. Although it was more used by the other sex, there were many females who were celebrated as flute-players. The most renowned of these was Lamia, who was as much celebrated for her beauty, wit, and good sense too, we believe, as for her ability as a flute-player. Her claim to beauty does not rest upon tradition alone, as an amethyst is in a collection in France upon which she is represented. She was born in Athens, but went to Egypt and soon found favor at court. Ptolemy, being defeated in a sea engagement, lost all his wives, who were taken prisoners by Demetrius. Lamia, who was one of them, in turn conquered Demetrius, — although she was much older than he, and he was the handsomest man of the age. Through her influence, he conferred such favors upon the Athenians that they deified him, and dedicated a temple to her, which they called Venus Lamia.

Horace speaks of bands of female flute-players and of schools for their instruction, and Athenæus gives the names of many, whose beauty and talent captivated the hearts of some of the most illustrious persons of antiquity.

They at last became so licentious, that their profession was regarded as infamous, and abolished.

#### ARION

Was one of the best singers and players of his time. His instrument was the lyre. Herodotus tells the following story of him. He was the companion and teacher of the king of Corinth, whom he left to go to Italy and Sicily. Having acquired sufficient riches, he wished to return to Corinth, and took passage in a vessel for that purpose. The crew of the vessel conspired to murder him, and to take his money for their own use. He freely gave them all his riches, but begged them to spare his life. They, however, would listen to no entreaties, and only allowed him to choose between killing himself in the ship and throwing himself into the sea. He dressed himself in his richest apparel, and, taking his lyre, stood upon the side of the vessel, whence, after singing an ode, he threw himself into the sea, while the vessel continued on her course. He was not born to be drowned, however, but got ashore on the back of a dolphin, — (perhaps a sea-serpent, or perhaps a seal; see Professor Owen,) — and, upon confronting the men, they confessed their guilt.

#### EPIGONIUS,

A mathematician, invented a musical instrument of forty strings. Little, however, is known of it, and it probably did not go into general use, as no more is heard of it.

#### ANACREON

Invented an instrument of twenty strings. It seems as if the attention of musicians was at this time aroused to the want of better instruments than had been in use, as Athenæus speaks of one with thirty-five strings.

#### DESCRIPTION OF AN ANCIENT SINGING-SCHOOL.

In an old Greek play is the following description of a singing-school: — “ They went together to the house of

the teacher, where they learned to sing hymns set to the simple melody used by their ancestors. If any one of them pretended to sing in a ridiculous manner, or to make such flourishes as were allowed in the airs of Phrynis, he was severely punished."

Sophocles, Euripides, and Theocritus were musicians. Until after their time, music was not entirely separated from poetry.

#### THE ENHARMONIC SCALE.

This scale of quarter-tones was used by the Greeks until the time of Alexander the Great, when the chromatic scale came into use.

It would be difficult to tell when music arrived at its greatest perfection in Greece. Plato, Aristotle, Aristoxenus, Plutarch, and other writers, complained of its corruption. This, under many circumstances, would only be a proof of its progress; for no improvement can be made which, to those who have become habituated to any style, does not tend to its corruption. "I and a few others," says an old Greek writer, "recollecting what music once was, and considering what it is now, corrupted by the theatre," &c.

#### OF PYTHAGORAS.

To this philosopher has been given the honor of many inventions of music, — musical ratios, an eighth string to the lyre, the harmony of the spheres, and the Greek musical notation. He is said to have discovered the theory of musical ratios as he was passing the shop of a blacksmith, and to have perfected his theory at home. Modern investigation, however, has proved his system to be false, that is, if the moderns have understood it. All allow that he did invent a system, which was sufficient to meet the wants of his time. He also invented the *monochord*, an instrument of one string, with movable bridges, and which he used for measuring musical intervals. This instrument was in constant use by the an-

cients, as the only means of forming the ear to the perception, and the voice to the intonation, of the intervals then used in music. After the discovery of proportion by him, it was made the centre by which all things were governed, — and virtue, friendship, good government, celestial motion, the soul, and God, were called harmony. This gave rise to different kinds of music, — divine, mundane, elementary, &c., — which were much better expressed in theory than in practice. He regarded music as something celestial and divine ; his disciples were roused from sleep in the morning, and soothed to sleep at night, by its sounds. He made use of it to cure diseases, both of the body and the mind. He preferred vocal to instrumental music, and the lyre to the flute. He died 497 B. C., aged 71. Many of his followers wrote books upon the theory of music.

#### LASSUS

Was the most ancient musician who is known to have written upon the theory of music. He flourished about 548 B. C. He was, unlike most theorists, an excellent practical musician. His musical writings are lost.

#### ARISTOXENUS.

This is the most ancient musician whose writings have come down to us. He was the son of a musician, and was born at Tarentum. He first studied with his father, next with Xenophilus, and last with Aristotle. The only works saved are his Harmonics, in three books. These, together with the Harmonics of Ptolemy, were first published at Venice, with a Latin version, and next at Leyden, in 1616, with the works of Nichomarchus and Alypius, two later Greek writers upon music. Meibomius published these, and added Euclid, Bacchus, Aristides, and Quintilianus, together with a Latin version and notes, at Amsterdam, in 1652. He dedicated them to Christina, queen of Sweden. This account is given, not because the writings are of much value, but because they are the oldest upon the subject in the world. He is said to have written four hundred and

fifty-two books, of which those upon music were the best. The titles of some of his lost books are as follows : — “ Of Performers on the Flute, and of Flutes and other Musical Instruments ” ; “ Of the Manner of Boring Flutes ” ; and “ Of Music in General.” In this last work he treated of rhythmical, metrical, organical, poetical, and hypercritical parts of music, and of the history of music and musicians. The loss of this book is doubtless very great to those who wish to know more of ancient music, but would be of no possible service to such as only wish to make modern music better.

Pythagoras and Aristoxenus were the leaders of the two most important of the ancient musical sects. The first made every thing the result of calculation, by which they regulated the monochord, while the latter referred every thing to the ear, and thought it absurd to aim at an accuracy which the ear could not distinguish. Doubtless each had their errors, the greatest of which were that each cared more to annihilate the other than to improve their own system, and to speculate upon the theory, rather than to improve the practice, of music:

#### EUCLID

Was a mathematical musician. He wrote upon the monochord, and reduced its divisions to mathematical demonstration. His Introduction to Harmonics was first published, with a Latin version, at Venice, in 1498 ; and at Paris, with his name, in 1557, by John Pena. It then went through several editions, with his other works. It only treated of melody. His writings were more correct and less diffuse than those of most of the ancient writers upon music. Dr. Wallis states that he was the first who proved that the octave was less than six whole tones. He flourished about 277 B. C.

#### DIDYMUS

Was an eminent musician of Alexandria, who wrote upon music, but whose works are lost. He is said to have been the first who introduced the minor and major mode into the scale.

## PTOLEMY,

Who lived about 130 A. D., was a learned writer upon music, and did his part to carry it forward, on its slow, toiling path, to the place from which Gregory and Guido, each in his turn, sent it, with greater rapidity, toward the perfection which it is destined to reach at the millennium.

In closing the chapter on ancient Greek music, a few words may perhaps be allowed to be devoted to the question, What was this music ? It is not a little singular that it should be so entirely lost, and it is very amusing to observe how positive writers have been, at various times, that they have discovered it. One writer tells us, that it must have been as good as the music of the present time, for music should have advanced as fast as its sister arts. To this it is answered, that they were not so far advanced as some would suppose ; and to prove this, it is said that their actors wore masks which upon one side represented one passion, and the opposite passion upon the other, and that the actor turned that side to the audience which corresponded to the part he was acting. This proves that they understood what they were about much better than we do their music. That different writers should tell different stories, and yet each tell the truth, is not strange, for that music is sometimes more attended to, and of course better sung and played, than at others, is what we all understand of modern times. It was so, doubtless, in ancient times, and hence the different accounts, which we should receive as we do such accounts in our own time.

## CHAPTER IV.

## OF THE MUSIC OF ANCIENT ROME.

Who has not heard of Rome and the Romans ? Who has not gloried in her glory, and dwelt lightly upon her shame ? And who, too, is not now beginning to see that her mis-called glory was built upon a base of hellish crime, and carried up to its summit by alternate layers of wars, robberies, sacked cities, and murdered women and children, and was cemented by the misery endured by the friends and relatives of the millions of men whose blood was the sacrifice to it ? The time will come when the eyes of the people will be opened ; and then this glory will crumble like ashes, and the whole structure fall into a mass of shame and disgrace, compared with which the rubbish of the tower of Babel will be but a molehill.— A glory built of sacked and burned cities, a glory of rapine, of carnage and pillage, — when, O, when, will the world scorn, nay, loathe, such glory ? Shame that it is not a byword, a stench in the nostrils ! Glory, Hero ! — for thousands of years they should have been called Rapine, Devil. Rome, — blighting, murdering, robbing Rome, — would that her deeds could be seen in their true light ! Not only for the sake of truth, but because not until our youth are taught to see her deeds in their naked truth can we hope that the same glory shall not be that which they will strive for. Look at our war with Mexico, and then look to *our classical books for the cause of it*. Not an officer could have been forced into that war, were it not for the false glory and false shame which he had learned in his school-books, and not a soldier would have gone if he had not been wanted to stand up and be shot at for the glory of the officers. So much we must say of the glory of Rome ; now let us turn to her music.

At first the Romans had none of their own, worthy of the name, but depended for it on those they conquered, who, though they *would* hang their “ harps on



the willows," were obliged to amuse their task-masters. The first music which they had was from the Etruscans, who were more advanced toward civilization than themselves. In that country, women served in the temples. A young girl began the sacrifice, and a chorus of virgins sang hymns. Many writers assert that Romulus and Remus were sent into Greece to receive their education, and that they remained there until manhood ; and were instructed in Greek literature, music, and the art of war.

#### THE FIRST ROMAN TRIUMPH

Was 749 B. C. ; when Romulus was drawn in a chariot by four horses, while the army followed, singing songs to their gods, and celebrating their general in extemporaneous verses. This proves that improvisation has been practised from the earliest ages of Rome, and by the common soldiers.

#### RELIGIOUS WORSHIP.

Dionysius says, " The Romans, who worshipped the Idæan goddess, performed annual sacrifices and games according to Roman custom, though the priest and priestess were Phrygians. They carried her image in procession about the city, asking alms in her name according to their custom, wearing figures upon their breasts and striking their cymbals, while their followers played tunes upon their flutes in honor of the mother of the gods."

Rousseau says of the Romans : — " More military than sensual, they made but a mean use of music and songs. Their marriage odes were rather noise and clamor than songs ; and it is hardly to be supposed that the satirical songs of their soldiers, in the triumphs of their generals, were a very agreeable melody."

#### NUMA

Began his reign 715 B. C. The sixth of the religious ordinances in his reign established the Salii, who were

twelve young men of graceful appearance, chosen from the highest orders, whose duty it was to dance and sing hymns in praise of the god of war. Their festivals were in March, and they continued several days; they proceeded through the city to the Forum and to other places, dancing and beating time upon the sacred shields. Of other dances it is said, — “In the motions which they perform in arms, keeping time to a flute,” &c. ; “and in dancing sing certain hymns, after the manner of their country.”

## INSTRUMENTS OF WAR.

Servius Tullius, 578 B. C., ordained that there should be two hundred trumpeters, blowers of the horn, and of such as sounded the charge.

Among the laws of the Twelve Tables, 450 B. C., are the following, which relate to the music of the time : — “Let the crier proclaim the funeral. Let the master of the funeral, in the games, make use of a public officer and lictors. Let it be lawful for him to make use of three square mantles in the funeral, a purple fillet for the head, and *ten players on the flute*. Let him do no more than this.” “Let the praises of honored men be displayed in an assembly of the people, and let mournful songs, accompanied with a flute, attend those praises.”

## NUPTIAL SONGS.

These songs, which were usually sung before the room of the newly married, were gross and obscene.

## OF THE ROMAN THEATRE.

The account of the beginning of theatrical exhibitions at Rome is droll enough, though it was connected with a grave matter. In the years 364–5 B. C. the plague raged at Rome, to arrest which a public feast to the gods was made. It was the first of the kind since the building of the city. The statues of the gods were taken down from their places and laid in beds, placed about a table

richly covered. In the first of the three beds lay Apollo, Diana, and Latona, — three in a bed ! in the second, Hercules and Mercury ; and in the third, Neptune. The priests must have had a capital time at the well-furnished tables, as the gods could not have had much appetite, even though it was long since they had eaten. The gods would not stay the plague, and we can hardly blame them ; for, if they could have reasoned at all, they would have said, “The priests have had all the benefit of this ; now let them do the work.” As they could not stay the plague, and the gods would not, the priests were obliged to try some other way to please them, and the games called scenic were instituted. These were at first simple enough, and consisted of dances and songs accompanied by the flute. The dancers and players came from Etruria. Until this time, the Romans had only the circus. The young men of Rome undertook the task of improving these rude plays, and introduced satirical dialogues, which were set to music and sung, accompanied by a flute. They acquired the name of *Histriones*, from a Tuscan word signifying a stage-player. The origin of the Roman theatre is thus seen to have been, like the Grecian, of *divine origin*, or a religious ceremony. Indeed, are not our theatres now temples to the heathen gods ? Most of them, however, may be said to be fit temples, and some of the players priests, in the service of the — !

#### JUPITER’S FLUTE-PLAYERS.

The flute-players, taking offence at being denied the privilege of eating in the temple of Jupiter, went off in a body to Tivoli, and none were left to play before the sacrifices. This created religious scruples in the minds of the Senators, and they sent agents to Tivoli to persuade them to return to Rome. The people of Tivoli exhorted them to do so, but, finding them deaf to their entreaties, resorted to a stratagem well suited to the habits of the players. They were invited to assist at a feast, where wine was given them until they were drunk, when they were thrown into carts and carried back to Rome. The next day, upon coming to their senses, they found

themselves surrounded by the people, who bought their services by allowing them to stroll through the city three days in the year, playing upon instruments and indulging themselves in licentious excesses, disguising themselves as women and singing immoral songs. The cause of offence was not forgotten, and the privilege of eating in the temple was restored to those who performed at the sacrifices. This was 309 B. C. The flute-players afterwards became incorporated into a college or company.

After the conquest of Syria, music became more common, and, doubtless, more refined; and the custom was introduced of having female musicians attend and perform at feasts, in the Asiatic manner.

#### ANECDOTE OF A ROMAN GENERAL.

It is singular that the Romans should have cared for no art but that of war. The Etruscans were fond of music and the arts, cultivated them, and were early polished and civilized; and yet the Romans who sent their sons to be educated in Etruria were long wholly ignorant of music and painting. After Greece had become celebrated for her fine arts, a Roman general invaded it, wantonly burning Corinth, although he entered it without resistance. Among the spoils was a painting, for which he was offered by Attalus twenty thousand dollars. The general, suspecting it to contain some secret virtue, (its *virtu* was secret enough to him,) would not sell it, but sent it to Rome in a ship, and gave the most strict charge to the captain, *that, if he lost it, he should oblige him to give him another.*

But when the Romans had conquered Sicily and Greece, they began to admire and adopt their customs and arts. In the time of Cicero, although Greece was almost entirely subdued by them, the Greeks were, by their superiority of learning and intellect, the teachers of the Romans, the most eminent of whom submitted to go to school at Athens, and to become the disciples of Greek tutors in philosophy, mathematics, and the arts. Those who could

not go to Greece employed tutors from that country. Of the propriety of this, Dr. Burney speaks as follows : — “ The cultivation of arts and sciences in a nation is a debt due to posterity. It was long the fate of our country, like that of the Romans, to admire the polite arts more than to imitate them. We imported the productions of painters, sculptors, and musicians at an enormous expense, without conceiving it possible to raise a school for the advancement of these arts at home. With respect to the two first, all Europe owns that we have made wonderful strides towards perfection within ten years. But as for music we have little that we can call our own, and though more money is expended upon this art in England than in any other kingdom upon the globe, we acquire by it neither honor from our neighbours nor profit to our natives. Both take wing together, and, without a scarcity of genius for contributing to the pleasures of the ear, we purchase them with as little necessity as we should corn at a dear and foreign market, while our own lands lay fallow.” Is not this a true picture of our country at the present time ? Are we not almost entirely neglecting our own for foreign artists ? Well, it is an evil which will cure itself in time, and we shall, sooner or later, find that what we want is, not to spend years in playing upon a fiddle or piano, to the exclusion of every thing else from the mind, by which we become *only* musicians, but that all may sing, and play too, easy music ; and this while giving so much attention to our other education that we shall be *men* and *women* worthy to be members of a republic which is so fast progressing towards universal freedom as ours.

The Romans invented no musical instruments, but procured them all from Etruria or Greece, and those Romans who wrote upon music adopted the Grecian theories and used Greek terms in explaining them.

#### ST. AUGUSTINE

Was born in Africa. He wrote six books upon music, which were printed at Lyons in 1586. There is in a library in England a manuscript sermon of his in praise of

Church music. He died A. D. 440. His books contain no other rules than those upon metre and time.

It is hardly worth while to give more attention to the musical writers of Rome, as Dr. Burney says, that "the most mature study of them would only produce despair and the headache." Toward the end of the republic, when she was gorged with the riches and luxuries which she had robbed from more than half the world, music was more appreciated. We read from Apuleius, that "she ordered the cithara to be played, and it was done; she asked for a concert of flutes, and it was immediately heard; and she signified her pleasure that voices should be joined to the instruments, and the souls of the audience were instantly soothed with sweet sounds."

The following from Cicero proves that, in his time, the effect which is now given to music by using the characters *piano*, *forte*, and *crescendo* was understood:—"Even musicians have known its power [the power of contrast], as is manifest from the care they take to lessen the sound of instruments, in order to augment them afterwards,—to diminish, to swell, to vary, to diversify."

#### MUSIC AT A FESTIVAL.

The following is a description of a musical performance at a great festival in honor of Ceres:—"A band of musicians now filled the air with their melodious concert of flutes and voices. They were followed by a chorus of youth, dressed in white robes, who alternately sang a poem to explain this festival. Among these marched several players on the flute consecrated to the great Serapis, who performed many airs dedicated to the worship of the god in his temple. After this, the venerable ministers of the true religion shook with all their force the sistrums of brass, silver, and gold, which produced tones so clear and sonorous that they might have been heard at a great distance."

## NERO.

This man was truly a monster musician. In A. D. 60, he instituted music and other exercises, to be performed once in five years. In the year 63 he mounted the stage at Naples as a public singer, his first appearance as a strolling minstrel. In the year 66 he visited Greece, and entered the lists as a player and singer, and contended for the prize in all the games. Of course he was always the victor. At each place he visited, he caused the statues which had been erected to other victors to be pulled down, dragged through the streets, and either broken to pieces or thrown into the common sewers. Upon his return from Greece he entered Naples, Antium, and other cities through breaches in the walls, as an Olympic victor. He carried with him to Rome eighteen hundred prizes, which he had extorted from the judges at musical contests. In the same car in which kings who had been vanquished by Roman generals used to be borne in triumph, with the same pomp, splendor, and solemnity, was seated Diodorus, a celebrated Greek performer upon the cithara, who, with other eminent musicians, was carried through Rome: so that it was doubtful which was the greater, the vanity of Nero in imagining himself superior to the professed musicians, or their adulation in confessing themselves vanquished by him. (As if they could do any thing else if they would!) Amid all this folly and vanity there was little harm done. Never in his reign did the tyrant cause so little misery as he did this year. Honor to fiddles! Would to God all tyrants would fiddle more and tyrannize less! How much better would the time of all the generals and soldiers have been employed, if, instead of fighting and murdering, they had been fiddling. Work on, peace-makers! Work on, Ole Bull! Between you both, the one making it detestable to fight, and the other making it fashionable to fiddle, a new era may be brought about, — a fiddling era! A general European fiddle would be much cheaper and less disastrous than a general European war. Never was a general carried in triumph in the car in which Diodorus rode until hundreds, perhaps thousands, of inno-

cent men, women, and children had been slain, and thousands more made wretched. Cannot we, in this age, do away with such fighting? Let us be wise and fiddle. Make fiddles, Ole Bull! Fiddle away, Duke of Wellington! It is better amusement than that you had at Badajos and Waterloo. Hurrah for the peace-making fiddlers!

But let us go back to Nero. The care which he took to preserve his voice was excessive, and shows what was the practice of singers in his time. He used to lie upon his back, with a thin plate of lead upon his stomach. He took frequent emetics and cathartics, and abstained from all kinds of fruit, and all such meats as were not good for the voice. He ceased to harangue his troops, and gave his orders either by writing or by some of his officers. When he returned from Greece, he appointed an officer to take care of his voice. He would never speak but in the presence of this person, who was to admonish him when he spoke too loud; and if Nero, upon some sudden emotion, would not listen to remonstrance, it was the duty of the officer to stop his mouth with a napkin. His voice was thin and husky, yet the easiest way to win his favor was to praise it, and to appear enraptured while he was singing. He appeared upon the stage almost every day, inviting the whole populace to hear him at his theatre in his palace, where he often kept them all day and night; until he was tired, no one was allowed to retire. Women even gave birth to children there. Some became so tired and disgusted, that they leaped the walls at the risk of their lives or bones, or counterfeited death that they might be carried out to be buried. Some, from being obliged to remain in the same posture so long, contracted mortal distempers. He employed many persons to watch the countenances and behaviour of his audiences, who set down the names of those who appeared dissatisfied. The common people were instantly punished for such an offence, while upon persons of higher rank his vengeance was wreaked in the most dreadful manner. Vespasian, who was afterwards emperor, once provoked his anger by leaving the theatre. Fearing his displeasure, he returned, but fell asleep while Nero was singing, and his



life was only saved by the prayers of his powerful friends. Nero sang while Rome ached, if he did not fiddle when it burned.

The successors of Nero encouraged exhibitions, but they seem to have been rather combats of men and beasts than musical contests.

#### COMMODUS.

This emperor was as fond of singing upon the stage as Nero, and he was hardly less a monster. Little, however, can be said of his singing, and his brutality may be buried in oblivion.

As we proceed with the musical history of this people, we shall find that, as they fought less, they sung more, and as they sung more, they grew more refined, until at last the Italians have led the world in the fine arts. So may it ever be. Make poetry about the honor of flags and nations, laugh and sneer at those who would have the world rest from war and its train of miseries, call them cowards, or fools, or what you will, — they are right, and, with the blessing of God upon their efforts, the *right* shall be *might*. May they work on in patience, in the full hope that “peace and joy on earth shall reign.”

## CHAPTER V.

## OF MUSIC IN THE FIRST AGES OF THE CHRISTIAN CHURCH.

MUSIC has been a religious agent in all times and places where man has been enough advanced in civilization to appreciate it ; and it has not required a very great advance towards refinement to introduce it, for we read of it in remote ages, and find it now among those whom we call heathen and savage. At the time of the Saviour's birth it was used in the religions of the nations about Judea, and of course it would be in the new religion.

But what music it was may be with some a matter of doubt. Was it sacred music ? Not a little has been said within a few years of the importance of sacred music in the Church, and it has been asserted that no unregenerate person can write such music. But it is much more important that a man should be a meek and humble follower of the Saviour, going about doing good, as he did, than that the music which he sings should or should not be sacred.

“ Glory to God in the highest, and on earth peace and good-will towards men.” — The first music of the Church of Christ was sung by an angelic choir. Heavenly music told of the birth of our Saviour, — told that there should be peace on earth. But, O man ! have you kept peace on earth ?

The mild and gentle precepts of Jesus so won upon the hearts of those who heard him, that there was little need of singing while he did his work of mercy and love. “ And when they had sung a hymn, they went out into the mount of Olives.” — They sung a hymn. What hymn ? Was it sacred ? Yes, though it was a hymn of Jew or gentile. For it was sung to the Father of all good, by those who had pure hearts. — What music ? Was it sacred ? Yes, for it was sung by the Saviour of the world. How many would be glad now to sing that

hymn and that tune ! But there is something better than that which we may have, although the hymn and the music are lost, — the pure, meek, loving spirit with which it was sung. If we have that, it will matter but little whether we use this or that fashionable grace, whether we imitate this or that fashionable choir. First sing with the spirit, and then, and not till then, with the understanding.

“And at midnight Paul and Silas prayed, and sang praises unto God.” — What music did they sing ? But one inference can be drawn, — either pagan music, or the music of the Jews. They could only sing such music as they learned by rote. It was the spirit in which they sung which made it sacred.

“Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord.” “Is any among you afflicted, let him pray ; is any merry, let him sing psalms.” “I will sing with the spirit, and I will sing with the understanding.” Such are some of the simple accounts of the music of the times of the Saviour and the Apostles.

Lucian accuses them of chanting hymns to Christ, as to a god, at meetings held before the break of day.

Justin Martyr, A. D. 163, says, — “Approving ourselves to God by celebrating his praises with hymns and other solemnities.”

Burney says : — “As we do not find that a new music was invented for this purpose, it is probable that the music of the times, and perhaps that sung to pagan hymns, was used.”

Origen, writing against Celsus, who treated the Christians as barbarians, says : — “The Greeks pray in Greek, the Romans in Latin, and other people in the language of their country celebrate the praise of God to the utmost of their power.” To this Celsus answers : — “Though the pagans sing to Minerva and Apollo, they imagine they worship the great God.” Origen answers : — “We know to the contrary, for we sing hymns to none but the Supreme Being and to his only Son, in the same manner as they sing to the sun, moon, stars, and all the heavenly host.”

One of the old writers thus speaks of the new Church : —  
 “ This is the chosen mountain of the Lord, unlike Citheron, which has furnished subjects to tragedy. It is dedicated to truth, a mountain of greater purity, overspread with chaste shades. It is inhabited by the daughters of God, the fair lambs who celebrate together the *venerable orgies* collecting the chosen choir. The singers are holy men ; their song is the hymn of the Almighty King. Virgins chant, angels glorify, prophets discourse, while music sweetly sounding is heard.” This, though highly colored, is doubtless a true picture of the early meetings of the Christians.

Philo, writing of those whom Eusebius calls Christians, says : — “ After supper, their sacred songs began. When all were risen, they selected two choirs, one of men and one of women, and from each a person of majestic form and well skilled in music to lead the band. They then chanted hymns in honor of God, composed in different measures and modulations, now singing together, and now answering each other by turns.” This was before churches were built or the religion established by law, and proves that, so early as this time, they had two choirs, one of men and one of women, and that they sometimes sang together and sometimes answered each other, as was practised by the Jews.

Eusebius, speaking of the consecration of churches in the Roman empire in the time of Constantine, the first Christian emperor, says : — “ There was one common consent in chanting forth the praises of God. The performance was exact, the rites of the Church decent and majestic, and there *was a place appointed for those who sung psalms, — youths and virgins, old men and young.*” This proves that choirs were formed and a place assigned them as early as the time of Constantine.

In A. D. 312, Constantine built several churches for the Christians, and abolished secular games. In A. D. 384, Theodosius abolished the Capitoline Games. He used after this time to have the flute and harp played while he was at his table.

## OF THE AMBROSIAN CHANT.

St. Ambrose was made Bishop of Milan in A. D. 374, and he established his chant about 386. St. Augustine says, — “At this time it was first ordered that hymns and psalms should be sung, after the manner of the Eastern nations, that the people might not languish and pine away with a tedious sorrow, and from that time to the present it is retained at Milan, and imitated by almost all the other churches in the world.” If this is true, as is most probable, St. Ambrose only brought his chant from the Eastern churches, and was not the inventor of it.

St. Augustine thus describes the effect which the music had upon him as he entered the church at Milan the first time, after he was converted to Christianity: — “The voices floated in at my ears, truth was distilled in my heart, and the affection of piety overflowed in sweet tears of joy.” Whatever the music may have been which he heard, much of its effect was doubtless owing to his religious feeling. Music is said to have often attracted the unconverted into the churches, who became converted and were baptized before the close of the service. It was about this time that the controversy at Constantinople between the sect of Christians called Arians and the other Christians commenced. The Arians sung hymns through the streets in procession, which so drew the common people after them, that St. Chrysostom found it necessary to imitate them. This kind of singing had long been practised by the pagans, but this is the first account of its use among the Christians.

Not a trace of this music is now to be found, but it is supposed that the psalms were chanted in the manner of the Hebrews, and that the music for the hymns was the same as that which had long been in use in Greece and Rome. The remains of these hymns afford sufficient proof of this, as they do not resemble the Hebrew psalms or other Hebrew poetry, while examples are found in the breviaries, missals, &c., of that time of every species of measure used by the Roman and Greek poets.

Father Menestrier supposes that the manner of reading and singing in the church was taken from the public theatres.

The first regular choir and form of church service was established at Antioch, in the time of Constantine, according to Eusebius, who also says that St. Ambrose was there a long time, and that he brought his melodies from that city to Milan.

#### EARLY SINGING MONKS.

An order of monks was established at Antioch, in the earliest ages of Christianity, whose discipline obliged them to preserve a perpetual psalmody, similar to the vestal fire or perpetual lamps of antiquity.

#### ANTIPHONAL SINGING.

St. Ignatius is supposed to have been the first who introduced antiphonal singing among the Christians. The custom soon spread through all the churches.

#### LAW REGULATING SINGING.

The council of Laodicea, as early as 319, forbade any other singing in the church than that of the regular canons.

Most of those who wrote upon music in the sixteenth century speak of the Ambrosian chant, and of the difference between that and the Gregorian. But Dr. Burney, who was at Milan about 1770, says that "he could not, while hearing the service performed at the Duomo, or by an examination of the books published in that city upon the subject of Canto Fermo, discover any considerable deviation from the melodies used in other cathedrals in France and Italy, where the Gregorian chant is said to exist." He adds : — "There is no vestige of it remaining sufficient to ascertain its peculiar character."

From the time of St. Ambrose to that of Gregory, a period of about two hundred and thirty years, there was no great change in the music of the Church.

#### OF POPE GREGORY AND THE GREGORIAN CHANT.

Gregory was elected Pope in the year 590. It is admitted by all writers that he collected the fragments of

music which had been used by the oldest Christians, and arranged them into tones or modes, and that his music was long in use in the church at Rome, and by the (then) Western Catholic Church. He established two schools or colleges, at which children were taught to sing, one of which was near St. Peter's church. Three hundred years after his death, the original antiphonian which he made was in existence, and also the whip with which he used to threaten to scourge the boys, and the bed on which he lay when, in his old age, he visited the schools, to hear them practise. He was the first who separated the singers from the priests, observing that the singers were more admired for their fine voices than for their piety. It is supposed that his music was a compilation from that of others, and that the ground was the ancient Greek chant, upon the principles of which it was formed. It was called *Canto Fermo*, from its quantity and simplicity. He banished the *Canto Figurato* from the church as too light. By this it is supposed is meant rhythmic singing. It has been supposed that the ecclesiastical tones were taken from the reformed modes of Ptolemy, but it is now difficult to discover in what way they resemble each other.

From the time of Gregory to that of Guido, there was no other distinction of keys than into authentic and plagal, and the only half-steps used were from E to F, B to C, and from A to B<sup>b</sup>; the last, however, was seldom used. No character which sharpened a letter was known, and no one of the scales, modes, or tones was correct, that is, like our minor or major scale, and music had probably never been written in more than one part, or if in two parts, they were in unison. The staff was not made for five hundred years after his time, and the Gregorian notes in which his music was afterwards written, which have never been used in this country and which few singers of this time have ever seen, were not invented until ages after he died.

We often see tunes and chants over which is written, "From the Gregorian." They are, no doubt, taken from some old *Canto Fermo*, which has been, and still is, used in the Catholic Church in Europe; but

if the idea is meant to be conveyed that they are from any music which Pope Gregory ever wrote, it might just as well have been said, — “From the music which the serpent sung when he beguiled mother Eve.”

The great libraries of Europe have been searched, for the purpose of ascertaining the time when harmony was first introduced into the Church service ; but none has been found which was written until many ages after the Church was established.

#### OF THE INSTRUMENTAL MUSIC OF THE EARLY CHRISTIANS.

While the early Christians were persecuted, they could have had but little opportunity, if they had the inclination, to cultivate instrumental music. It only came into general use when their religion became the established religion of the Roman empire. However, that it was sometimes used before that time, the following extracts from Clemens Alexandrinus and Eusebius prove :— “Though we no longer worship God with the clamor of military instruments, such as the trumpet, drum, &c., but with peaceful words, this is our most delightful festivity, and if you are able to accompany your voices with the lyre or cithara, you will cause no censure.” “Praise the Lord on the cithara and on the psaltery with ten strings.”

“When the Christians are met, first they confess their sins to the Lord ; secondly, they sing to his name, not only with the voice, but upon an instrument of ten strings, and upon the cithara.”

#### OF THE DANCING OF THE EARLY CHRISTIANS.

That the early Christians danced in their religious service there can be no doubt. The following from St. Augustine's eighth sermon is proof, not only of this, but that singing was sometimes accompanied by instruments :— “It is better to dig or to plough on the Lord's day than to dance. Instead of singing psalms to the lyre or psaltery, as virgins and matrons were wont to do, they now waste their time in dancing, and even employ masters in that art.” There are many anathemas against Church



dancing in the writings of the early fathers of the Church. The choir was formerly separated from the altar, and arranged in the same manner as the stage in a theatre, and inclosed on all sides by a balustrade. It had a pulpit on each side, in which the Epistle and Gospel were sung. Two churches built in this manner were standing in Rome as late as 1770. The original of the word *choir* signifies a dance or a company of dancers. Odo, Bishop of Paris, forbade dancing in his diocese in the twelfth century.

#### OF THE INTRODUCTION OF CHURCH MUSIC INTO ENGLAND.

Pope Gregory sent a monk named Austin to England, to convert the people to Christianity, and to teach them ecclesiastical music. When Austin (who has been called the English apostle) and his companions had their first audience of King Ethelbert, in the isle of Thanet, they approached him in procession, singing litanies. When they entered the city of Canterbury, they sung a Litany, and at the end of it Allelujah. This was in 596. This was the first time the English had heard the Gregorian chant, but they had before been instructed in the rites of the Gallican Church by St. Germanus, and they had heard him sing Allelujah. Most of the difference between the two forms of religion is said to have been in the music; and as the music of the Romans was better than that which had before been introduced from France, their form was adopted. It would be difficult to believe this, if we did not so often see changes of religion for reasons equally frivolous in our own time.

In 668, Pope Vitalian ordained Theodore Archbishop of Canterbury, and through his influence the Greek and Latin languages, arithmetic, astronomy, and music, began to flourish in England. In 680, John, Precentor of St. Peter's at Rome, was sent over to England by Pope Agatho to instruct the monks of Weremouth in the art of singing, and to teach them the manner of performing the festival services throughout the year, as was practised at Rome. His reputation was so great, that the teachers of music from all the monasteries in the North of England came to hear him, and they persuaded him to

teach other schools, in Northumberland. These ancient teachers' classes, or institutes, seem to have been not unlike those which have sprung up in this country within a few years for teachers of music. There is nothing new, &c. The only difference between them seems to be, that in the ancient classes the object was to sell their religion, and in the modern to sell their books.

#### BENEDICT BISCOP

Was an English priest, who did much to introduce the use of Church music into England. He visited Rome five times, and while there learned the music of the Church service, which upon his return he taught at Durham and other places in England. He died in 703.

Adrian, Stephen, a monk of Canterbury, Friar James, and other priests of the Romish Church, also taught the music for the service of that Church in different places in England about this time, and it is asserted that the English people were then as much pleased with the simple *Canto Fermo* as they have been in modern times with Italian operas.

#### ALFRED THE GREAT.

In addition to the many other qualities which this good as well as great prince possessed, he was an excellent musician. He was twelve years old before a teacher could be found qualified to teach him the alphabet, before which time he could sing many Saxon songs by rote. The story of his entering the Danish camp disguised as a harper is no doubt true, but it is too well known to need a place here. In 886 he founded a professorship at Oxford, for the cultivation of the science of music. The first professor was Friar John of St. David's, who read lectures upon music, logic, and arithmetic. This was doubtless the first professorship of the kind in England. The science of music was then involved in so many difficulties, and the method of teaching was so tedious, that nine or ten years' study would insure but little progress in it.

## ST. DUNSTAN

Was not only a preacher, but a musician and an ingenious man, and much too wise for the age in which he lived. It has been asserted that he invented counterpoint ; but this, if true, proves that he was more afraid of the people than he was of the Devil, (whose nose he pulled,) for he did not dare to make the discovery public. This would be quite probable, if he had made the discovery after he had invented his harp which was played upon without human agency, (probably an *Æolian*), and which the people asserted he made only with the assistance of the Devil. It was somewhat necessary in his time for a preacher to be a musician, for it was said that preaching could not be heard, for the singing, in the churches. He cast two of the bells of Abingdon Abbey with his own hands. William of Malmsbury tells us that he gave an organ to the Abbey of Malmsbury, and other writers say that he furnished many English churches and convents with organs.

## OF ORGANS.

The earliest account of organs (if we except the hydraulic) is found in a Greek epigram by Julian, who flourished about A. D. 364 :— "I see reeds of a new species, the growth of another and a brazen soil, such as are not agitated by our winds, but by a blast that rushes from a leathern cavern beneath their roots, while a robust mortal, running with swift fingers over the concordant keys, makes them, as they smoothly dance, emit melodious sounds."

About 514 the water-organ began to go out of favor, and the wind-organ, blown by hand-bellows, became common. Cassiodorus says of it :— "The organ is an instrument composed of divers pipes, formed into a kind of tower, which by means of bellows is made to produce a loud sound, and in order to express agreeable melodies, there are in the inside movements made of wood, that are pressed down by the fingers of the player, which produce the most pleasing and brilliant tones."

Pope Vitalian introduced the organ into Rome in the seventh century.

The first organ in France was sent by Constantine VI. to King Pepin, in 757. Bede, an Englishman, who wrote with great minuteness concerning the music of his time, and who died in 735, does not mention organs ; from which it may be inferred that they were not known in that country when he wrote.

In a manuscript missal of the tenth or eleventh century, in which are directions for the performance of the whole service, are the following words :—“ Here the priest begins to sing with the organ.”

During the tenth century, organs became common in the churches in Italy, Germany, France, and England, and in the convents of all parts of Europe. It was quite natural that they should be wanted in the convents to amuse the religious orders, who had little to do with the world but to make it support them.

#### OF AN ANCIENT QUARREL BETWEEN ROMAN AND FRENCH SINGERS.

The French and Italian musicians have not been able to sympathize with each other for a long time, each believing the music of their own country to be best. Few, however, are probably aware that the quarrel is as ancient as the following story indicates. It should be borne in mind that, before the time at which the story commences, musicians had been sent from Rome to teach the religious orders of Germany, France, and England. “ The most pious King Charles having returned to celebrate Easter at Rome with the Apostolic Lord, a great quarrel ensued between the Roman and Gallic singers. The French pretended to sing better and more agreeably than the Italians, who in their turn, regarding themselves as more learned in ecclesiastical music, which they had been taught by St. Gregory, accused their competitors of corrupting and spoiling the true chant. The dispute being brought before the king, the French musicians, thinking themselves sure of his support, insulted the Roman singers, who, emboldened by superior knowledge, treated them as

fools and barbarians. The king asked his chanters, which they thought to be most pure, water drawn from the source, or that which, after being mixed with turbid and muddy rivulets, was found at a great distance from the original spring. They answered, 'All water must be most pure at its source.' The king answered, 'Mount ye up, then, to the pure fountain of St. Gregory, whose chant ye have corrupted.' He then applied to the Pope for singing-masters, and the Pope appointed Theodore and Benedict, two chanters of great learning and ability, who had been taught by Gregory himself. He also granted to him choral books of that saint, which he had written himself, in Roman notes. One of the masters was sent to Metz, the other to Soissons. He commanded all the singing-masters of his kingdom to correct their choral books, and to conform in all respects to the Roman manner of performing the Church service. Thus were the French Antiphonaria corrected, which had been before vitiated, interpolated, and abridged, at the pleasure of every choirman; and all the chanters of France learned from the Romans that chant they now call the French Chant. But as for the beats, trills, shakes, and accents of the Italians, the French were never able to execute or express them; nor, for want of sufficient flexibility in the organ of voice, were they capable of imitating in those graces any thing but the guttural and tremulous noise of goats. The principal school was established at Metz, whose singers surpassed all the rest of the schools. The Roman chanters also taught those of France the art of organizing."

The facility with which the Germans and French learned to sing in the time of Gregory is thus described by an old writer:—"In attempting to sing the Gregorian chant, they were wholly unable to express its sweetness, injuring it by boisterous changes, suggested either by their natural ferocity or inconstancy of disposition. Their figures were gigantic, and when they sung it was rather thunder than musical tones. Their wide throats, instead of a pleasing melody, formed such rough sounds as resembled the jolting of a cart down a flight of stairs."

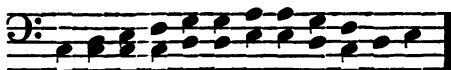
Those countries are not wholly civilized whose people can discover only the errors of the nations around them, and it is well for people sometimes to consider, not only what they are at present, but also what they were in other times. We have seen what was thought of the musicians of France and Germany, and now let us hear what Cicero says of the people of England. In a letter in which he speaks of the expedition to Britain he says, — “News is daily expected from there. The coasts are, however, well defended, and it has been discovered that the silver mines which were expected to be found there are mostly imaginary, so that the whole booty will consist in slaves, among whom I do not believe any will be brought that are well skilled either in *music* or literature.” Slavery is bad enough in any form, but that Cicero should, in that cool manner, regret that no men of genius and learning — men who would be capable of amusing the Romans, if not of instructing them — should be taken in that slave expedition, proves that the world is approaching the millennium, though it is by slow strides.

#### OF THE INVENTION OF COUNTERPOINT AND SOLMIZATION.

There are very few important inventions which are involved in greater obscurity than that of the discovery of counterpoint, or written harmony. The honor of it has been given by almost common consent to Guido, although it had been written a century before his time. Indeed, it was one of those discoveries which, no doubt, many men made; one which they naturally would attain to, after making some progress in music and practising upon organs for any considerable time. In those old times, when people travelled so much less than at present, a discovery might be made and remain in a convent lost to the world, which would now give a person a world-wide fame. Who can doubt that St. Dunstan, who made harps to play music without human aid, and organs and bells, did, as it has been said of him, write music in parts, or counterpoint, and that many others did the same?

## HUBALD,

A monk of Flanders, who flourished about 920, wrote music in parts, of which a specimen is here given.



## ODO,

A monk of Burgundy, was also a musician, and wrote music in parts at nearly the same period that Hubald wrote in Flanders.

## GUIDO,

A monk of Arezzo, in Tuscany, was a musician, who wrote several books upon music and made many improvements and inventions. In a work of his written about 1012, and called the *Micrologus*, are found several specimens of his first discoveries in the science of counterpoint. Copies of this work and of his other works are in some of the great libraries of Europe. The following example is taken from his *Micrologus*.



This specimen of counterpoint, it will be seen, is only a bass, with its fourth, and the bass part written an octave higher. Guido had not yet written upon the staff, or in counterpoint, which took its name from the fact that the music, when it was placed upon the staff, was in dots, or notes without stems, one above the other. The following is a specimen of the manner in which he wrote the above lesson : —

c	d	e	d	} &c.
F	G	A	G	
C	D	E	D	

Guido did not like the foregoing music, and wrote the following : —



This is written upon a drone bass, and the fourth is the most common chord. He used the major third as a concord. The ancients called it a discord.



The following examples show how careful he was to avoid the fifth.



It is not at all probable that Guido had seen the counterpoint of Hubald, or that of any other writer, which gives him the honor of the invention, together with others. But it has been supposed that the counterpoint which he invented was much like that of the present day. The above examples show how much it was like it. If he wrote any thing better than the examples we have given, all knowledge of them is lost ; yet Dr. Brown, an Englishman, in a dissertation on music and poetry, says of him : — “ After many centuries of darkness, Guido arose, and, with a force of genius surpassing all his predecessors, invented the art of counterpoint, or composition in parts.” Where he wrote of music in four parts, in a later work than the *Micrologus*, he does not mention thirds, but fourths, fifths, and eighths. Guido did much more to improve music than to invent counterpoint, and, although his improvements do not properly come under this head, it may be as well to insert them here. He taught his boys to sing by the use of the monochord, and used the old division of Pythagoras.



## THE GAMUT.

Guido invented the gamut, and used the syllables, Ut, Re, Mi, Fa, Sol, La. These syllables he took from a hymn to John the Baptist, by Paul Diaconas : — “ Ut queant laxis Resonare fibris Mira gestorum Famuli tuorum Solve polluti Labii reatum Sancte Johannes ! ”

## LINES AND SPACES.

Lines had been used before the time of Guido, but he was the first who used both the lines and the spaces, as we do at present. He, however, used only four lines. His method soon came into general use, and the four lines have always been used for the Canto Fermo in the European Catholic churches. Of the invention of the gamut and lines Guido said, — “ By Divine assistance, I have pointed out such a system of notation, that, by a little help from a master at first, an intelligent and studious person may easily acquire the rest by himself ; and if any one suspect my veracity in this assertion, let him come to our convent, let him make the experiment, let him examine the children with care, and he will find that, though they are still severely punished for their ignorance of the Psalms and blunders in reading, they can now sing correctly without a master the chants to those Psalms of which they can scarce pronounce the words.” “ Whatever letters are placed on the same line, or in the same space, must have the same sound.” “ The name of the sound is determined by the color of the line, or by a letter placed at the beginning of it. If the melody be written without a letter or colored line, it will be like a well without a rope, which, though there be plenty of water, it will be of no use.”

He was called to Rome by the Pope, to whom he showed a notation of the mass for the whole year ; and the Pope, at one lesson, learned to sing one of the chants. The Pope wished to have him remain at Rome, but he preferred to remain in quiet at his convent, to which he returned.

## OF CLEFS.

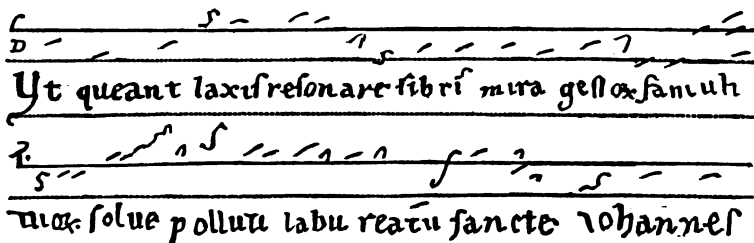
As clefs were, originally, only the letters of the alphabet, and as they were about Guido's time reduced to two, F and C, there is but little doubt that he also made this improvement.

In a letter to a friend, he speaks of *unknown song*, by which he means, that those who understood his notes could read music they had never seen before.

## THE HARMONIC HAND

Which is placed among Guido's inventions, has not been found in his writings; but it is said to be his by those who lived about his time.

The only music which Guido left is in the British Museum, No. 3199. It is here inserted as there written, and also upon the staff, with the words.



The following account of Guido's system of solmization

is taken from the work of a monk who wrote in 1028 : — “ He excelled all his predecessors, as by his method children were taught to sing new melodies with more facility than by the voice of a master or the use of an instrument ; for by only allowing six letters or syllables to six sounds, all that music admits of regularly, and distinguishing those sounds by the joints of the fingers of his left hand, these distances, ascending and descending through the whole diapason, are clearly presented to the eye and ear.” The testimony of this writer is supposed to be sufficient to prove that Guido invented the harmonic hand.

In the ancient chants of the Romish Church, F was not made sharp in the key of G, which rendered the interval from F to B harsh and difficult. The hexachord of G was therefore called hard ; while that of C, in which B flat was unnecessary, was called natural ; and that of F, in which B flat was necessary, was called soft. Guido did not use the sharp fourth. Burney says that the Chinese, Greeks, and all uncultivated musical ears, reject it, and that the fact may be proved in any country congregation upon any Sabbath ; and it may be added, that it was equally true of church singing in this country within the last twenty years.

John Cotton, who wrote about a century later than Guido, says that his system of solmization was in use in England, France, and Germany, but that the Italians had added other syllables to it.

The six syllables continued in use without much alteration until near the end of the sixteenth century, when English musicians left off some of them and the French added others. The syllable *Se*, for the seventh sound of the scale, is supposed to have been added by Lemaire, a French music-teacher. It had, however, been suggested before his time, with the syllable *Bo* for the eighth sound. Lemaire was no doubt the first who brought it into use.

Butler, in his *Principles of Music*, which was published

in 1636, says that the syllables *Ut* and *Re* were then omitted in England. It seems that he was not pleased with the change, for he says, — “These names, though they are still taught in the schools, according to the first institution, among other principles of the art, yet the modern vulgar practice commonly changes *Ut* and *Re* into *Sol* and *La*, so that for the seven notes they use but four syllables, which greatly hinder learners both in singing and setting music. But let those who wish to retain this change attend to the following short direction. After *Mi*, sing *Fa*, *Sol*, *La* twice upwards, and *La*, *Sol*, *Fa* twice downwards, which will lead both ways to *Mi* in the same clef or key.” This rule, in almost the same words, may be seen in music-books which have been published but a few years.

Bontempi, an Italian who wrote in 1695 upon the systems of music, recommended the use of only four syllables. Soon after the time of Butler, this number became general throughout England. This reduced the scale to tetrachords, or the music of the ancient Greeks, which Guido had condemned and reformed. Playford, Wallis, and all the English writers until the time of Dr. Pepusch, speak of four syllables only as in use.

Many attempts have been made to furnish a name for every accidental ; but none of them was successful until within a few years, when the present system was invented. That the want of something of the kind has long been felt, the following from Burney will sufficiently prove:—“Until every note has a fixed and certain appellation, no provision can be made for the flats, sharps, and transpositions.”

In 1746 a book was published at Venice, called, “Reflections upon the Manner of Learning to Sing, with a New Method of Solmization by Twelve Syllables, providing for all the Keys and the Accidents to which they are subject.” They were arranged in the following manner, taking the key of C as an example :—

C	c# d♭	D	d# e♭	E	F	f# g♭	G	g# a♭	A	a# b♭	B
Ut	Pa	Re	Bo	Mi	Fa	Tu	Sol	De	La	No	Si

To assist the memory of the pupil, the author united his twelve syllables into four words, — Ut-pa-re, Bo-mi-fa, Tu-sol-de, La-no-si. The celebrated composer, Hasse, and Mancini, teacher of the royal family at Vienna, adopted and recommended this system, which was no doubt the best that had been suggested.

In 1768 a system of notation was published at Rome, the syllables of which were as follows : —

C	D	E	F	G	A	B
ca ce ci	da de di	æ e œ	fa fe fi	ga ge gi	a ao au	ba be bi.

It was approved and adopted by some of the best teachers in Rome. The three syllables were for the flats and sharps.

The names given by Hubald, Odo, and Guido to their new discovery were *diaphonia* and *organum*, and the terms *discantus*, *triplum*, *quadruplum*, *moletus*, *medius*, *tenore*, and others, preceded the term *counterpoint*. They all implied singing extempore upon a plain song, but counterpoint signified written harmony.

#### DISCANT.

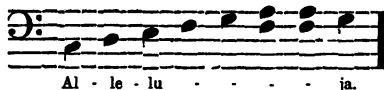
This term was used by the Greeks in the same sense that we use it, but Hubald, Odo, Guido, and other Latin writers, used it to express concord and harmony of sounds.

#### OF THE INTRODUCTION OF HARMONY INTO THE CHURCH.

The most ancient proof of organizing in the Church is found in a decree of the Bishop of Paris in 1198, which ordained that some of the responses of the first vespers in the Feast of Circumcision should be sung in two, three, and four parts.

In the burial register of the church of Paris of the thirteenth century, it is ordained that the clerks or priests who assist at the performance of the Mass shall have two pence, and the four organists of the Alleluja, if they organize, two pence each. These organists were not play-

ers upon organs, but persons who had learned to organize a melody. The following is a specimen of the organized music of that time.

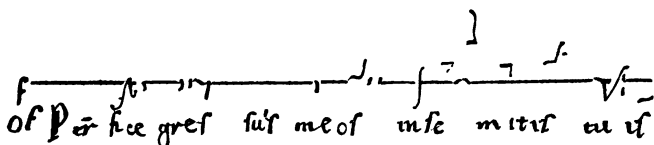


The first five notes and the last of this example were sung in unison; the others are thirds. If a chant was sung in three parts, a counter tenor voice sung an octave above the lowest part, and if in four parts, another voice sung an octave above the other part. This is what is meant by the "four organists of the Alleluja." This method of terminating chants was practised in France as late as 1770, and Burney says he often heard it without suspecting it to be so ancient.

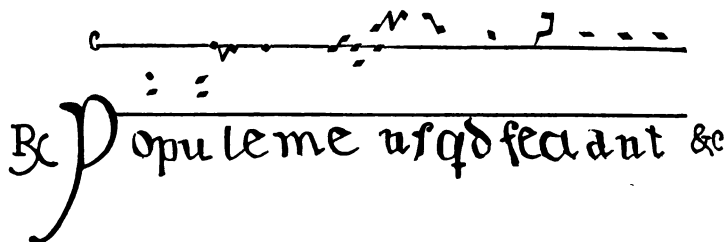
OF THE GREGORIAN CHANT.

In many of the Gregorian chants, the organic has been substituted for the original chant, and they have also been altered to suit the tastes of those who harmonized them in later times, and who found them too difficult or uncouth for their purpose, until scarcely a vestige of the original is known.

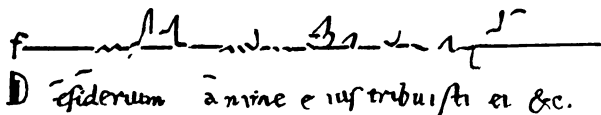
The following fragments of ancient chants are inserted, that we may see what probability there is that modern chants are in any degree like the old chants of Gregory or St. Ambrose. The first is from a fragment of a misal written about the year 900, and is preserved in the cathedral at Modena.



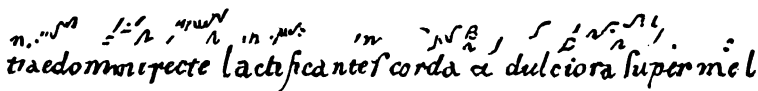
The next is from an ancient missal once in the possession of P. Martini. The upper line was yellow, and the lower red.



The third is from an ancient missal.



The fourth is an extract from an ancient manuscript missal of the ninth century. The original is in the Ambrosian Library at Milan.



The music of each of these specimens may be said to be in a different language, and it is not probable that any person can now read either of them correctly. They are not to be sung, but merely to be looked at.

In 1408, Gerson, Chancellor of the Church and University of Paris, wrote a treatise upon the education of children for the choir of Notre Dame, and advised that particular attention should be given to chanting, counterpoint, and discant, as the three most important branches of their study.

The singers were not allowed to practise discant after their voices had changed, and no written discant was allowed in the missals or Church graduals, except such as was for the exercise and improvement of the boys.

Discant or organizing had many opposers upon its first introduction into the Church. One writer called it "flattering the voice"; another compared it to the folds and

flounces of a female dress. The Archbishop of Florence, in the fifteenth century, said that it was unlike the Ambrosian or Gregorian chants, and wondered how it got into the Church, for which it was unfit, as it served to flatter the ear rather than to cherish piety. "What," says Burney, "would such persons have thought, if they had heard the fugues, inversions, points, imitations, and divisions to different words which have been heard since the times when they wrote?" In the year 1322 a bull was issued by Pope John XXII., suppressing the use of *discant* by severe penalties.

The graces and flourishes of florid song were termed *discant*, and they continued to increase in difficulty of performance, until, in later years, passages are found which it would require a first-rate modern opera-singer to execute.

## FRANCO,

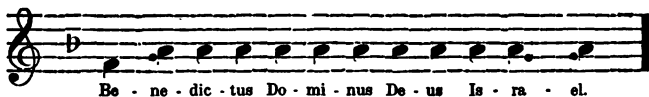
A monk of Cologne, who wrote about fifty years after Guido, was the next who improved *discant*. His book upon it is preserved in the Bodleian Library at Oxford. He admitted the fifth as a concord, but called major and minor sixths discords. He divided concords into three classes, — perfect, imperfect, and mean. The fourth and fifth belonged to the last class. Thirds he called imperfect, and he was perhaps the first who called them so. The examples by which he proved what he advanced were so carelessly written in the manuscript, that it is now almost impossible to understand them. Sometimes, when he wrote in four parts, he did so upon a staff of twenty lines. Under the fifth line from the highest he wrote the word *Quadruplum*; under the tenth, *Triplum*; under the fifteenth, *Medius*. The other five lines were therefore for the Tenor, or plain song. He was the first who wrote *discant* to secular airs, called *Roundelays*. Of the improvement which he made in measuring time, an account will be given in another place.

## WALTER ODINGTON,

A monk of Worcestershire, was a learned scholar and



musician who flourished in the early part of the thirteenth century, in the reign of Henry III. His work upon music is in a library of one of the colleges at Cambridge, England, and is one of the most valuable works upon music of the Middle Ages. He quotes Hubald, Odo, Guido, — speaks of the nine Muses, David and his harp, Saul, Clemens Alexandrinus, Pythagoras and his blacksmiths' hammers, of major and minor semitones, the comma, — gives a chapter on the proportion of major and minor thirds, — describes the different human cries, from those of an infant to the dying groans of an old man, — speaks of concordant discords, — gives rules for the proportions of organ-pipes, for casting bells, — speaks of diatonic, chromatic, and enharmonic melodies, — quotes Euclid, and gives the names, characters, &c., of the notes of the Greek scale. His chapter upon organ-pipes and bells is, perhaps, the most ancient account of them in existence. He uses the terms *longs* and *breves*, but not as they were afterwards used. He speaks of the modern use of the syllables *Ut*, *Re*, &c. He describes the different kinds of chants, and gives rules for composing them. In the following chant, we find the first small notes or appoggiaturas which were ever written, or which have escaped the hands of time.



He gave rules for organizing chants, and used the terms which Hubald and others had invented before his time. It was written about 1230, and is of great value, as it indicates so plainly the progress which had then been made in music in England.

#### MARCHETTO

Wrote upon music as early as 1274, and as late as 1283, when he dedicated a book to the king of Sicily. He was the first who used accidental sharps, of which two examples are here given.





Marchetto is the first who speaks of the resolution of discords. He said that no two sevenths or fourths should, when used as discords, succeed each other, and that a discord should become a concord. He wrote only secular music, and in his time the Church music was quite as rude as in the time of Guido. It seems that, for many ages after Guido's time, Church music only advanced when the secular, by the pleasure which it gave its hearers, forced it to adopt what had often been called irreligious and unchristian.



#### OF THE TIME-TABLE.

Franco, who has already been noticed as a harmonist, is the earliest writer upon the subject of measured music whose writings are preserved. He does not claim to have been the first who wrote of time, but says he shall insert without scruple what others have said well upon the subject, correct their errors, and support with good reasons whatever we ourselves have invented upon the subject. The author of one of the Cotton manuscripts says, — "Though music was not measured at that time, it was approaching towards measure when Franco appeared, who was the first approved author or writer on measured music."

He used five kinds of measure, and mentions that others had used seven. His first contained three longs, which were like our quarter-notes, except that they had square instead of round heads | ♯ ♯ ♯ |. The second measure or time contained a breve, which was like the square quarter-note, without a stem, and a long | ♯ ♯ |. The third contained a long and two breves | ♯ ♯ ♯ |; the fourth two breves and a long | ♯ ♯ ♯ |; and the fifth a breve and a semibreve, which was a dia-

mond-shaped black note without a stem |  | . These five varieties amount to only two of our measures, as the first, second, and fifth are our triple, and the third and fourth our double measure. It is probable that, when any one of the measures was used, it was without variation throughout a whole composition.

The ancients, although they used but two characters for time, which were — for long, and  for short syllables, yet had, by the different varieties of their poetry, all the kinds of measure that Franco used, and even more. His second kind of measure was awkward, and it is not probable that it was ever much used.

Franco regarded triple measure as the most perfect time, as it had its name from the Holy Trinity, which, says he, is “true and perfect perfection.” Each of the notes which he used was perfect, that is, it always meant one thing, except the long. That sometimes was as long as three, and others only as long as two breves. In his book he speaks of the double long. He used the dotted note. He did not use the slur, but united notes by their stems. Each note had a rest, and they were made in the following manner, the longest rest belonging to the longest note : —  |  | . He used bars, not to divide music into measures, as at present, but to indicate breathing-places or musical phrases, as we now use double bars. No other use of bars was made for ages in Canto Fermo.

The simplicity and method of Franco were remarkable, and he is entitled to high honor among musical inventors. Burney says that the writers who came after him only diluted his divisions, and poured cold water upon his leaves. That was true of Burney's time, no doubt, and, even in this age of improvement in all which relates to music, our notes do not compare for simplicity and method with those of Franco. Every note which he wrote but the long was perfect, while there is not one we use which has not in most books four different lengths. Take, for example, the quarter-note ; first it has one beat, then it has two, next it has four ; then, again, two quarters have only one beat ! And we have not one note that

is not subject to all these changes, which serve no other purpose than to retard and disgust the learner, and prevent his becoming a reader, thus indirectly injuring all who teach music. There is no doubt that, if writers of such music-books as are used in common and singing schools would use no other measures than double, triple, and compound, and always allow a quarter-note one beat in the first two varieties, and a dotted quarter one in the last, those who are to be taught would learn much easier and in less time than they now do.

Walter Odington was the first who divided the semi-breve into three parts, which he called minims. The form of the semibreve was unchanged, but he grouped three of them together.

From the time of Franco to the invention of printing, many new and fantastical notes were invented. They, however, did not go into general use. There were no white notes written until the fourteenth century.

#### JOHN DE MURIS.

It is singular that this person, who wrote several books and did much to improve music, both in its language and science, should have lost his nationality. His books are in the libraries of Italy, France, and England, and he is claimed as a native of each of those countries, without there being sufficient proof in existence to give him to either. One of his books was dated 1404, which indicates when, though not where, he lived. He was the first who used the minim as it, or the half-note, is now used. At first he wrote it black, but afterwards white, as at present. He wrote the signs of the modes for the different kinds of time. Most of the rules he gave for counterpoint he had from Franco; but he wrote them in such a manner as to make them more easily understood than they had been before. From this period, the changes which have been made in time will be noticed as they occur in musical history.

## CHAPTER VI.

OF THE EARLY HISTORY OF MUSIC IN THE ISLAND  
OF GREAT BRITAIN.

THE history of the ancient people of Great Britain is full of facts which attest to the common use of music by them, although the music is entirely lost. The harp, now appropriated by the Irish as their national instrument, was once in such favor in Wales as to be regarded as one of the possessions necessary in the household of a gentleman. Some of the Welch tunes are supposed to be as old as A. D. 1100.

The harp was also a favorite instrument with the Saxons and Danes. History tells of the songs sung, accompanied by it, for the victory gained by Athelstan in 938, and upon the death of Edgar, in 975. Alfred, too, as has already been mentioned, was a harpist. The first musician, or bard, was the eighth officer in rank at the Welch court. Laws were also made granting privileges to musicians, and music was not only favored by the powerful, but many of them were musicians themselves. One of the old kings is thus described by an ancient poet : —

“He every instrument could play,  
And in sweetest manner sing;  
Chanting forth each kind of lay,  
To the sound of pipe or string.”

The same poet speaks of six instruments upon which he played : —

“He to psaltery, viol, rote,  
Chorus, harp, and lyre, could sing ;’  
And so sweet was every note  
When he touched the trembling string.”

## SALARY OF THE HARPER OF HENRY III.

Henry III. of England gave forty shillings and a pipe of wine to Richard, his harper, and a pipe of wine to Beatrice, the harper’s wife.

The poems of that time, however long they might be, were sung on Sundays, and at public festivals.

## OF THE FIDDLE.

In the legendary Life of St. Christopher, mention is made of the fiddle. It was written about 1200.

“ Christofre hym served longe ;  
The kyng loved melodye of fithle and of songe.”

The harp, however, was the favorite instrument for ages, under the British, Saxon, and Norman kings. About 1271, Edward I. went to the Holy Land, where he was attacked by an assassin, and would have been murdered if the noise made in the struggle had not aroused the attention of Edward's harper, who killed the assassin.

The learned and pious Gnosteste, Bishop of Lincoln, who died in 1253, was a poet, and was fond of music. He wrote a book, as he says, for the common or ignorant people.

“ For lewed men\* I undertoke  
In Englishe tonge to make this boke.”

His harper's chamber was close to his own study and bedchamber, and he gives the following reason for it :—

“ The vertu of the harpe through skyle and ryght  
Wyll destrye the fendyst myght.”

## OF CHESTER FAIR.

“ The fair at Chester has long been a source of amusement to the neighbouring gentry, and a place of profit to traders from all parts of the kingdom.” It began in the time of Edward the Confessor, when the Earl of Chester, together with other grants in favor of the Abbey of Chester, established a fair upon the day of the festival of the saint to whom the abbey was dedicated, and, “ in his honor,” ordained that the persons of whatever vagabonds or culprits should assemble there at the time of the fair

\* Ignorant laymen.

† Fiend's or devil's.

should be safe from the law, provided they were guilty of no new offence. Of course a great number of such people would assemble upon such conditions. In 1212 they were put to a more useful work than simply amusing the gentry, though, to a looker on, it must have been very entertaining. A castle in the neighbourhood of Chester was that year besieged by a Welch army, when Robert de Lacy, Constable of Chester, with the pipers and other minstrels whom he could procure, assembled the host congregated at the fair, and marched them, with pipe and harp, &c., against the Welch, who, seeing the vast number of people, and supposing them to be armed troops, raised the siege and fled. In memory of this event the minstrels had each year, at the time of the fair, a celebration, with all the pomp of the time, as going to church in procession, having solemn service, &c. They then impanelled a jury, and proceeded to a trial of such minstrels as had done anything to dishonor their lord and patron, the heir of Dutton. This privilege was granted them by a special charter, which as late as the time of George II. was noticed and respected by Parliament.

The following extract from Burney is given, as it relates to what has been said of Chester fair, and also shows the state of society at that time in England : —

“ The election, &c., being thus concluded, the court riseth, and all persons repair to another fair room, within the castle, where a plentiful dinner is prepared for them, which being ended, the minstrels went anciently to the abbey gate, now to a little barn by the town side, in acceptance of the bull to be turned forth to them, which was formerly done by the prior of Tutbury, now by the Earl of Devonshire ; which bull, as soon as his horns are cut off, his ears cropt, his tail cut by the stumple, all his body smeared over with sope, and his nose blown full of beaten pepper ; in short, being made as mad as it is possible for him to be. After solemn proclamation made by the steward, that all manner of persons give way to the bull, none being to come near him by forty feet, any way to hinder the minstrels, but to attend his or their own safeties, every one at his peril. He is then forthwith turned out to them, to be taken by them, and none other, within

the county of Stafford, between the time of his being turned out to them and the setting of the sun the same day ; which if they cannot do, but the bull escapes from them untaken and gets over the river into Derbyshire, he remains still my Lord Devonshire's bull ; but if said minstrels can take him, and hold him so long as to cut off some small matter of his hair, and bring the same to the Mercat cross, in token they have taken him, the said bull is then brought to the bayliff's house in Tutbury, and there collared and roped, and so brought to the bull-ring in the high street, and there baited with dogs. The first course being allotted for the king, the second for the honour of the town, and the third for the king of the minstrels ; which after it is done, the said minstrels are to have him for their own, and may sell or kill and divide him amongst them, according as they shall think good."

In 1315, in the reign of Edward II., the following law was passed :— "Edward by the grace of God &c. to sheriffes, &c. greeting. Forasmuch as . . . . many idle persons under colour of MINSTRELSY, and going in messages and other faigned business, have ben and yet be received in other mens houses to meate and drynke, and be not therewith contented yf they be not largely consydered with gyftes of the lordes of the houses, &c. . . . . We wylling to restrayne suche outrageous enterprises and idlenes, &c. have ordeyned . . . . that to the houses of prelates, earles, and barons none resort to meate and drynke, unlesse he be a Mynstrel, and of these Mynstrels that there come none except it be three or four MYNSTRELS OF HONOUR at the most in one day, unlesse he be desired of the lorde of the house. And to the houses of meaner men that none come unlesse he be desired ; and that such as shall come so, holde themselves contented with meate and drynke, and with such curtesie as the maister of the house wyl shewe unto them of his own good wyl, without their askyng of any thyng. And yf any one do against this ordinaunce, at the firste tyme he to lose his MINSTRELSIE, and at the second tyme to forswear his craft, and never to be receaved for a MYNSTREL in any house. . . . . Yeven at Langley," &c.



In 1377 an exhibition was given in London, for the entertainment of the son of the Black Prince, in which music had a prominent place, and Burney's account is given as a picture of those times in London :— " In the night one hundred and thirty citizens, disguised and well horsed, in a mumery, with sound of trumpets, sackbuts, cornets, shalmes and other minstrels, and innumerable torchlights of wax, rode from Newgate through Cheap over the bridge through Southwarke, and so to Kennington besides Lambeth, where the young prince remained with his mother, and the Duke of Lancaster, his uncle, the Earls of Cambridge, &c., and other lords."

Representations of almost every musical instrument which was in use in ancient Greece and Rome have been found in England. It is not, however, supposed that they were made or used there, or that their use was known by the inhabitants, but that they were brought to that country by the Romans when they conquered it.

#### CHAUCER

Was born in 1328, and died in 1400. Some of his descriptive poetry is a perfect picture of the music of his time. In his prologue to his *Canterbury Tales*, he says of the esquire to whom he assigns the qualifications of a gentleman of his time, —

" Singing he was, or floyting [fluting] all the day ";  
and,

" He coudè songès make, and well endite."

The habit of singing through the nose is as old as his time, for he describes the singing of the " mincing prioress," as Dryden calls her : —

" And she was clepèd Madame Eglantine,  
Full wel she sangè the service divine,  
Entuned in hire nose ful swetely."

Of a friar he says : —

" And certainly he hadde a merry note,  
Well coude he singe and plaien on the rote."

The rote was also called “vielle” and “burdy-gurdy.”  
The friar was also a harper : —

“In his harping, when that he had songe  
His eyen twinkeled in his head aright  
As don the starrès in a frosty night.”

He speaks of the “fidel,” and makes his miller a musician. He describes a parson who was just come from Rome, says he had no beard, and that he sang what was probably a popular song of his time, — “Come hither, love, to me.” Of his voice he says : —

“A vois he had as smal as hath a gote.”

Was he a eunuch?

The voice of one who sang with the friar is thus described : —

“This sompnour bare to him a stiff burdoun  
Was never trump of half so great a soun.”

In the Miller’s Tale, the poor scholar is a player and singer : —

“And all above there lay a gay sautrie,  
On which he made on nightès melodie,  
So swetely, that all the chambre rong :  
And Angelus ad Virginem he song.  
And after that he song the kingès note ;  
Full often blessed was his mery throte.”

His parish clerk

“Coud playen songès on a smale ribible ;  
Therto he song sometime a loud quinible.”

“Ribible” was a viol which was smaller than the rebec.  
“Quinible” was singing by fifths, from the sound of his instrument.

Chaucer is the oldest English writer who speaks of the lute : —

“Whereas with harpès, lutès, and gitèrnes,  
They dance and play,” &c.

He also tells us that children learned to sing : —

“Children lerned yere by yere  
Swiche manere doctrine as men used there :  
This is to say, to singen and to ride.”

In his Tale of the Cock and the Fox he says of the first : —

"His vois was merrier than the mery organ,  
On Massè days that in the churches gon."

And of St. Cecilia he says : —

"And while that organs maden melodie,  
To God alone thus in hire hert song she."

Would that there were many St. Cecilians in our churches ! His poem of Troilus and Cressida, though almost as long as the Æneid, was sometimes sung to the sound of the harp : —

"And redde whereso thou be, or ellis songe."

He seems to have been acquainted with music in parts, or harmony, though no such music has been found in England which is known to be so old as his time : —

"For some of 'hem songe lowe,  
Some high, and all of one accorde."

This may have meant merely singing in unison.

The ballads of Chaucer, Gower, Lydgate, and other ancient poets, have been saved, but the music of their time is entirely lost. At the time Burney wrote, no song or dance was to be found, in any of the public libraries, so old as the fourteenth century. Musical tracts and ecclesiastical chants were found, but no secular music.

In an account of the coronation of Henry V., in 1413, the only musical instruments described are harps. When this king entered London, after the battle of Agincourt, the walls were hung with tapestry, representing the history of the ancient heroes, and children were placed in temporary turrets to sing verses. This may have been the first time that children sang alone in public. Who does not see the force of the line, —

"Just as the twig is bent the tree's inclined" ?

Perhaps the king thought so, for he was not pleased with the show, and ordered that no more songs should be sung in honor of his victory. It is singular that the oldest English song set to music, both of which have been preserved, is one of those which he suppressed. It is writ-

ten upon vellum, in Gregorian notes, and is now in the library of Magdalen College, Cambridge.

#### OF THE OLD MUSICAL TRACTS.

The musical tracts which were written before the sixteenth century had no examples of composition to illustrate their rules, which must have rendered their study very slow and uninteresting, and little idea of the music of their time can now be gained from them.

#### THE COTTON MANUSCRIPTS.

A collection of seven musical tracts, in Latin manuscript, was preserved for a long time in Ashburnham House, where the Cotton Library was kept until it was destroyed by fire in 1731. Dr. Pepusch, however, had had them carefully copied, and his copies are now in the British Museum. No. 1 contained nothing which has not already been noticed. In No. 2 the black minim, in the diamond form, is found. In No. 3 is found the natural, the flat, and the harmonic hand. The author compared the minim to a unit (as the quarter-note is now), and speaks of the semi-minim, or crutchetum, as a useless invention, which he had rejected. All the varieties of time in No. 3 can be reduced to our double and triple measures. Thirds and sixths were called imperfect concords, and the fourth a concord. It forbade the use of discords, and gave rules for written and extemporaneous harmony. A character called a hocket was described in it, the use of which was similar to that of our staccato-mark. No. 4 speaks of the use of discords by good composers, and says that those of Lombardy were fond of using them. Nos. 5, 6, and 7 contain nothing new.

#### SIMON TUNSTED,

A Franciscan friar, wrote several works upon the science of music, about 1350. They are the most complete works upon music of the fourteenth century. They are preserved in the library of one of the colleges at Oxford, beautifully written and illuminated.

Another manuscript, which is in the same college, was written by Theinred, about 1371. It is upon the science of harmony, and has many illustrated tables. Tones were divided into commas, and it seems as if a temperament of the scale was understood by the writer. No explanations by notes were given in it, and it is now of little value, except, on account of its age, as a curiosity.

In the reign of Henry VI., we find that minstrels were better paid than the priests. In 1430, and other years, at the annual feast of the fraternity of the Holy Cross, at Abington, twelve priests received four pence each for singing a dirge, while the same number of minstrels received two shillings and four pence each, besides diet and horse-meat ! Lest the clergy of the present day should be jealous, we hasten to add that some of the minstrels rode thirty miles to reach the place where they were to sing and be so liberally paid. At that time, sixpence was the price paid for a sermon, which was read by a Doctor in Theology of one of the mendicant orders. Much has been said of the old begging friars, but if the above is true, as no doubt it is, they should not be blamed for begging, — or stealing either.

In 1441, eight priests from Coventry were hired to assist in celebrating a yearly Obit, in the church priory of Maxtoke. Six minstrels were also hired from the family of Lord Clinton, to sing, harp, and play during the dinner allowed to the monks on that day. Two shillings were given to the priests and four to the minstrels ! The minstrels also supped in the *painted chamber* with the supervisor, on which occasion the chamberlain furnished eight massy tapers of wax. Jenny Lind may say that very great salaries have grown from very small beginnings, and some of the clergy may say as much.

It is said by Burney, that at this time two eminent musicians flourished in England, — John Dunstable and Dr. John Hambois.

## JOHN DUNSTABLE

Was mistaken by the Germans for St. Dunstan, and in consequence had for a long time the reputation of being the inventor of counterpoint; but books were written upon that science before he was born. He was a mathematician and astrologer, as well as musician. His works upon music are almost all lost. Morley unjustly accused him of separating the syllables of a word by rests. This shows that attention has long been given to that subject. He died in 1458.

## JOHN HAMBOIS

Was a man of great learning, who gave the most of his time to the study of music. He was also a wit and humorist. But his wit, humor, learning, and music have all sunk into oblivion; and the only thing which now brings him into notice is, that it is supposed he was the first person in the world who was honored with the title of Doctor of Music. Holingshed's Chronicle says, — "John Hambois, an excellent musician, was, for his notable cunning therein, made a Doctor of Music." It is not known from what college he received this honor. The first degree of Doctor which was ever given to any profession was by the University at Bologna, in 1130, to a lawyer. It is not known how much knowledge or study was required in the time of Hambois to obtain a degree; but when Burney obtained his, it was a task which would frighten most musicians. To obtain the degree of Bachelor of Music at Oxford, in Burney's time, it was necessary to prove a study and practice of seven years in the art, and to compose a piece of music in five parts, which was to be publicly performed in the music-school, with voices and with instrumental music, after three days' public notice had been given of the day and hour of performance. To obtain the degree of Doctor of Music, it was necessary to practise five years more, and to compose music in six or eight parts, which was to be performed in public as before, and in presence of the Professor of Music.

In 1463, Henry Habington was admitted to the degree

of Bachelor of Music, and Thomas Saintwix, Doctor of Music, was made master of King's College at Cambridge.

In the British Museum is an ancient piece of music, called a Rota or Round. It was written about 1450, upon six red lines, with three kinds of notes, longs, breves, and semibreves, in square and lozenge black notes. The words and the music are equally old-fashioned. The music for the word *cuckoo* is not that made by that bird while singing. From the time of Elizabeth, all who have written of the cuckoo have imitated its tones.

#### THE WALTHAM MUSICAL MANUSCRIPTS.

A collection of musical tracts, which in 1795 belonged to the Earl of Shelburne, was made by John Wild, Precentor of the Monastery of the Holy Cross at Waltham before the Reformation. They were written on vellum, and, as specimens of old English and of old rules of music, are curious and of great value. It is supposed that they were all written in the fourteenth century. At one time they were owned by Thomas Tallis. They were seen by Morley, who speaks of them, after which nothing more is known of them until the reign of William, when they were in the possession of Mr. Powle, Speaker of the House of Commons. They were next owned by Lord Somers, then by Sir Joseph Jekyll, at the sale of whose library they were purchased by an organist who presented them to James West, President of the Royal Society, at whose decease they came into the possession of the Earl of Shelburne. The first tract had little in it which was new, but went over the same ground which Guido and others had trod before. It contained a piece of music which was said to have been composed by Guido; this, however, if true, would only prove how low the state of music was in Guido's time, for it was good for nothing.

The author of No. 2 was troubled because fashionable singers "corrupt the diatonic genus, by making the seventh of the key a semitone"! He also speaks of St. Austin, who lived in the fourth, and Gregory, who lived

in the sixth century, and states that they lived after Vitriaco, who flourished in the fourteenth century. Guido is also said to have lived before Austin and Gregory. An attempt is made in it to prove an analogy between music and colors, which some have called whimsical. The Greeks, however, used the term white voice for a voice which was clear and musical, while an unmusical voice was called black. The Romans described Nero's as a brown voice; and Gardiner, in his *Music of Nature*, has given the supposed colors of the sounds of different instruments,

No. 5 was written by John Torkesey. He used a shorter note than a minim, called, he says, by some, a crotchetum, by others a simple. He wrote the simple as the eighth is written now, but in the diamond form; the minim as a diamond crotchet, the semibreve as a black diamond, the breve as a black square, and the long and the large as they had been written for ages. The rests are similar to those of the present time. The comma he described as the difference between G sharp and A flat, the diesis as that between C sharp and D. The minor semitone was between F and F sharp, and the major between E and F,

No. 6 was written by Wild.

The seventh tract was written by Thomas Walsingham. He described triple measure as the perfect time, as Franco had before.

The eighth was by Lionel Power. There is in this tract an accompaniment to a base, which is expressed by figures. The following is a specimen of the language of these tracts: — "Her folwith a litil Tretis according to the first Tretis of the sight of Descant. It is fayre and meri singing many imperfyte cordis togeder — also as many syxts next after a eyghth, this maner of singyng is mery to the synger and to the herer. Two perfyte accordis of one nature may not be sung togeder in no degree of descant." This last rule is a prohibition of consecutive fifths and eighths.

The ninth tract was written by Chilston. In this there appears, for the first time, the silly practice of writing the treble in one, and the bass in another kind of time; that is, making a half-note in the bass as long as a whole



note, or three or five half-notes, in the treble, or in the proportion of sixteen to twelve, twelve to nine, &c. There may be some doubt whether any one was ever so foolish as to use all the different varieties which are given in this tract ; but if so, it could have tended only to confuse the singer or player, without improving the music. Burney says of it : — “ The age of which we are now speaking, as well as the next, with a true Gothic spirit, delighted in difficult trifles ; and composers seemed more ambitious of pleasing the eye than the ear.”

In one of the tracts there is an account of a battle between B and B flat, and a parallel is drawn between the step and the half-step and Leah and Rachel, Jacob's wives!

The king and nobility still retained minstrels in their service, as did also the monasteries of England and Wales. In the rent-roll of the Augustine priory in Oxfordshire for 1431 is an account of the following sums expended for the service of minstrels : — “ Given to the harper on St. Jerome's day, 8*d*. To another, at the feast of St. Simon and St. Jude, 12*d*. To the minstrels of Lord Strange, on Twelfth Day, 20*d*. To two of Lord Lovell's minstrels, after St. Mark's day, 16*d*. To the minstrels of the Duke of Gloucester, on the Feast of the Blessed Virgin, 3*s*. 4*d*.”

#### MINSTRELS INCORPORATED.

On the 24th of April, 1469, Edward IV. gave license unto Walter Haliday and eight others, then his minstrels, “ that they by themselves should be in deed and name one body, and constantly perpetual and capable in the law, and should have perpetual succession, and might choose from themselves one marshal, able and fit to remain in that office during his life, and also two wardens every year,” &c.

#### THE MUSICAL ESTABLISHMENT OF EDWARD IV.

The account of the regulation of the musical establishment of Edward IV. is given as a valuable item in the history of music, and also because it was the origin of

the establishment of the Chapel Royal and of the Queen's Band.

"Minstrelles thirteene, thereof one is Virger, which directeth them all festyvall dayes in their statyones of blowings and pypyngs to such offyces as the offyceres might be warned to prepare for the King's meats and soupers ; to be more redyere in all services and due tyme ; and all thes sytyng in the hall together, wherof some be trompets, some with the shalmes and smalle pypes, and some are strange mene coming to this Court at fyve feastes of the year, and then take their wages of Houshold after iiij*d.* ob. by daye, after as they have byne presente in Courte, and then to avoyd aftere the next morrowe aftere the feaste, besydes there other rewards yearly in the King's Exchequer, and clothinge with the Houshold, wintere and somere for eiche of them *xxs.* And they take nightelye amongeste them all iiij galanes ale ; and for wintere seaseone thre candles waxe, *vj* candles pich, iiij tale sheids [firewood, cleft and cut into billets] ; lodging suffytyente by the Herbengere for them and there horses nighteley to the Courte. Aulso hauing into Courte ij servants to bear their trompets, pypes, and other instruments, and torche for wintere nightes, whilst they blow to suppure of the chaundry ; and alway two of thes persones to contynewe styлле in Courte at wages by the cheque rolle whiles they be presente iiij ob. dayly, to warne the King's ridynge houshold when he goeth to horsbacke as oft as it shall require, and that his houshold meny may followe the more redyere aftere by the blowinge of their trompets. Yf any of thes two Minstrelles be lete bloode in Courte, he taketh two loves, ij messe of greate meate, one galone ale. They part not at no tyme with the rewards given to the Houshold. Also when it pleaseth the King to have ij Minstrelles continuinge at Courte, they will not in no wise that thes Minstrelles be so famylliere to aske rewards.

"A wayte, that nightelye from Mychelmas to Shreve Thorsdaye pipethe watche withen this Courte sower tymes ; in the somere nightes ij tymes, and makethe Bon Gayte [Bon Gayte meant "good watch"] at every chambere doare and offyce, as well for feare of pyckeres

and pillars. He eateth in the halle with mynstrielles, and takethe lyverey at nighte a loffe, a galone of alle, and for somere nightes ij candles pich, a bushel of coles ; and for wintere nights halfe a loafe of bread, a galon of ale, iiij candles piche, a bushel coles ; daylye whilst he is presente in Courte for his wages in cheque roale allowed iiij*l*. ob. or else iiij*d*. by the discredsshon of the steuarde and tressorere, and that, aftere his cominge and diseruinge ; also cloathing with the houshold yeomen or Mynstrelles lyke to the wages that he takethe ; and he be syke he taketh twoe loves, ij messe of great meate, one gallon ale. Also he partethe with the housholde of general gyfts, and bathe his beddinge carried by the comptrollers assygment ; and under this yeoman to be a groome watere. Yf he can excuse the yeoman in his absence, then he takethe rewarde, clotheinge, meat, and all other things lyke to other Grooms of Houshold. Also this Yeoman-Waighte, at the making of Knightes of the Bathe, for his attendance upon them by nighte-tyme, in watchinge in the Chappelle, hathe to his fee all the watchinge-clothing that the Knight shall wear uppon him.

“Children of the Chapelle viij, founden by the King’s priuie Cofferes for all that longeth to their apperelle by the hands and oversyghte of the Deane, or by the Master of Songe assigned to teache them, which Mastere is appointed by the Deane, chosen one of the number of the felowshipe of chappelle after rehearsed, and to drawe them to other Schooles after the form of Sacotte, as well as in Songe in Orgaines and other. Thes Children eate in the Hall dayly at the Chappell board, nexte the Yeomane of Uestery ; taking amongeste them for lyverye daylye for brekefaste and all nighte, two loves, one messe of greate meate, ij galones ale ; and for wintere season iiij candles piche, ij taksheids, and lyttre for their pallets of the Serjante Usher, and carryadge of the King’s coste for the competente beddyng by the oversyghte of the Comptrollere. And amongeste them all to have one servante into the court to trusse and bear their harnesse and lyverye in Court. And that day the King’s Chappelle remoueth, every of thes Children then present receau-

eth iiij<sup>d</sup>. at the Grene Clothe of the Comptynge house for horseshire dayly as long as they be jurneinge. And when any of these children comene to xvij years of age, and their uoyces change, ne cannot be prefered in this Chappelle the nombere being full, then yf they will assente the King assynethe them to a College of Oxeford or Cambridge of his foundacione, there to be at syndyng and studye bothe suffytyently tyll the King may otherwise aduance them."

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## CHAPTER VII.

### OF MUSIC FROM THE INVENTION OF PRINTING TO THE BEGINNING OF THE SIXTEENTH CENTURY.

#### THE FIRST PRINTED MUSIC.

THE first music which was printed was a set of *Masses* composed by Josquin, for the Pope's chapel, in the time of Sextus IV., together with the *Masses* of Pierre de la Rue and others. They were printed in 1503. In 1513, Petruccio, who printed them, obtained a patent for printing figurative song and pieces for the organ for twenty years. It was signed by Cardinal Bembo. These *Masses* are preserved in the British Museum.

#### MUSIC IN PARTS.

Soon after the laws of counterpoint began to be understood, music for the human voice was divided into four parts, the lowest of which was called Tenor, the next Contra-tenor, the third Motetus, and the highest Triplum and Treble. About 1450, the parts were increased to six, and were called Base, Baritono, Tenor, Contralto, Mezzo Soprano, and Soprano.

#### HIGH AND LOW MUSIC.

In the fifteenth and sixteenth centuries, composers seemed to vie with each other in writing low music, which

is often found as low as double D or C ; but in the seventeenth there was as great a rage for mounting upward, and singers were found who sung to G in altissimo, and some even higher.

#### MUSICAL DICTIONARY.

In 1474, John Tinctor published at Naples a dictionary of musical words, which was doubtless the first of the kind ever made. It was also the first printed book upon the subject of music.

#### OF THE MUSIC OF ROME IN THE FIFTEENTH CENTURY.

In this century music began to be written in four parts, and Masses were set to figured music. The music of the Pope's chapel was superior to any other ; and the highest honor to which a composer could aspire was to have his music performed by the choir at the Pope's chapel. In addition to the honor, the composer for that place was better paid than those who composed for any other church in Italy, or, probably, in the world.

#### THE ROMAN COLLEGE OF MUSIC

Had now been a long time in existence, and people from all parts of Europe came to it for instruction ; and when any one was found to be superior as a composer or singer, he was retained at Rome. Many of the composers at Rome at this time are found to have been from the Netherlands, and many of the singers from Spain.

#### JOHN OKENHEIM

Is the oldest composer in parts, that lived on the Continent, whose music is preserved. It is supposed that he was born in the Netherlands. He was a good harmonist, and had many scholars, of whom Josquin was one. He wrote a Motet in thirty-six parts. He composed a Mass for three or four voices, which might be sung in the keys of C, F, and G major, or D, E, and A minor. He wrote without bars, clefs, or accidentals. It is supposed that he died before 1500.

## JOSQUIN

Was a harmonist who studied at Rome, though a Netherlander. He was a singer in the Pope's chapel before 1484. When he left Italy he was appointed Maestro di Cappella to Louis XII. of France. He had been educated for the Church, and had been promised a living by the king, who, having forgotten his promise, was reminded of it by a Mass which Josquin composed, to the words, "O, think of thy servant according to thy words." This he set in such a manner as to please all who heard it, while the king, who was charmed with the music, and who understood the meaning meant to be conveyed by the words, gave him the benefice, when Josquin composed another Motet from a portion of the words of the same Psalm, — "O Lord, thou hast dealt generously with thy servant." He has left other evidence of his wit and humor. He applied to a nobleman, who was in favor at court, to assist him in getting his Church benefice, who always encouraged him, and also always ended by saying, "I shall take care of this business; let me alone. *Laisse faire moi.*" Josquin at length became tired of these words, and wrote a whole Mass to the notes, La, Sol, Fa, Re, Mi.

Louis, although fond of music, was no singer; yet he one day asked Josquin to write a piece of music in which he could take a part, when Josquin wrote a Canon in two parts, to which he added two others, one of which had only the first sound of the scale, and the other the first and the fifth. Of these two parts Josquin gave the king his choice, and one of them he learned to sing.

His music was as celebrated, and gave as much pleasure in his time, as that of Handel did at the time he wrote. Much of it is preserved in the great libraries of Europe. He was the first who used the word *bassus*, from which we have the word *bass*, the lowest part of music. Writers who succeeded him differed about the derivation of this word, some asserting that it was from *basis*, and said to imply the fundamental sounds from which all harmony, and even melody, was constructed, while others said it came from the Italian *basso*, low,

and so is written in all modern languages with a *ss*. He composed his Masses, as, indeed, did all the composers of his time, upon old ecclesiastical chants or secular airs. One of his Masses was called "Didadi," which is the title of a popular song upon gambling of his time. *Dadi* is the Italian word for *dice*, and the different kinds of time in the Mass were marked with the different faces of dice. He composed a Miserere in five parts, upon a fragment of Canto Fermo. In the music of a Monody upon his death, by Benedict, is found the chord of  $\sharp$ . In one of the parts of the Monody the music was in compound, and in the others in double measure. Similar double movements afterwards became common.

In Florence the new science of harmony was used for songs in three parts, which were sung about the streets. They were first set by Arrigo Tedesco, sometimes called Henry Isaac, Maestro di Cappella of St. John's church at Florence. These street-songs were soon afterward composed in eight, twelve, and fifteen parts.

#### JACOB HOBRECHT

Was a native of the Netherlands. He was a rapid writer, and is said to have composed a Mass in one night. We are not told, however, whether it was good for anything. He was the teacher of Erasmus.

#### PIERRE DE LA RUE

Was one of the most voluminous writers of his time. He was claimed as a native of the Netherlands, as a Frenchman, and also as a Spaniard. He published a collection of Madrigals at Antwerp, and a book of Masses and Motets, as early as 1503.

#### JOHN MOUTON

Spent most of his life at the French court. In his fourth Mass he has the signature of two flats, and an accidental upon A. He wrote a Motet to the words, "Non nobis Domine," for the birth of the second daughter of Louis XII. in 1509, and another on the death of Anne de Bretagne in 1514.

## CHAPTER VIII.

## OF MUSIC IN ENGLAND IN THE SIXTEENTH CENTURY.

## THE FAYRFAX MANUSCRIPT

Is a collection of old English music, which once belonged to Dr. Robert Fayrfax, a composer in the reigns of Henry VII. and Henry VIII. It consists of a number of old English songs, with the music to which they were set. The music was not barred, and it is supposed to have been written before 1511. The songs and the music are alike worthless, except, on account of their age, to some antiquarian. In some of them there are two movements in the different parts, as  $\frac{4}{4}$  in one and  $\frac{3}{4}$  in the other.

OF THE INTRODUCTION OF THE ENGLISH LANGUAGE INTO  
THE COURTS.

In the thirty-sixth year of the reign of Edward III., a law was made, that all pleas in the Court of the King, or of any other lord, should be pleaded and adjudged in the English tongue, as the French tongue was too much unknown. For sixty years after that time, the French language continued in use in the British Parliament. About 1422, the French and English languages were equally used, though about the court few English songs were sung. The music-book of Prince Henry, afterwards Henry VIII., contains French, Italian, and Latin, but no English songs.

A set of books is preserved in the music-school at Oxford, which contain Masses and services in Latin, composed in the time of Henry VII. They were written by Taverner, Fayrfax, Burton, Marbeck, Shephard, Dr. Tye, and others. It was almost impossible to arrange them, and for many years it was supposed that they would never be understood. Many of them are built upon a



plain song, which the congregation could understand and sing, while other and more difficult parts were sung by the choir. When, after much labor, they were scored, they were found to be of a grave and solemn character, and the harmony was correct for the time ; but there was an entire absence of melody or fancy.

EXTRACTS FROM THE BOOK OF REGULATIONS OF THE ESTABLISHMENT OF THE EARL OF NORTHUMBERLAND.

In the year 1512, three minstrels were retained as part of the Earl of Northumberland's household ; namely, "a Taberett, a luyte, and a rebec." The salary of the taberet-player was four pounds, and of the lute and rebec-players, 33s. 4d. each.

"Section 43. Rewardis usede customable to be geven yerely to Stralgers as players Mynstrails, ande others as the some of every rewarde, particularly with the consideration why and wherefore it is geven with the names of the Parsons to whom the said rewardes be geven, &c.

"Furst, My Lorde usith and accustomyth to gyf yerely the Kynge or the Queenes Barwarde, if they have one when they custom to com unto him yerely vjs. viiijd.

"Item My Lorde usith and accustomyth to gyf to the Kings jugler if he have wone when they custome to come unto hym yerely viiiijd.

"Item My Lorde usith and accustomyth to gyfe yerely to every Erlis mynstrellis when they custome to come to hym yerely iij s. iiij d. Ande if they come to my Lord seldome ones in ij or iij yeres than vjs. viiij d. — Item My Lorde usith and accustomyth to gyfe yerely to an Erls Mynstrall, if he be his speciall Lorde Frende or Kynsman, if they come yerely to his Lordeschipe . . . . and if they come seldom ones in ij or iij years, vis. viiij d.

"Item My Lorde usith and accustomyth to gyf yerely a Dookes or Erlis Trumpetts if they come vj together to his Lordshipp, viz., if they come yerly vjs. viiij d., ande if they come but in ij or iij yeres, than xs.

"Item My Lorde useth and accustomyth yerely, when his Lordshipp is at home, to gyf to iij of the Kyngs Shames, when they come to my Lorde yerely xs. — Item

My Lorde usith and accustomyth to gyf yerely, when his Lordeshipp is at home, to his Mynstrails that be daly in his Houshold, as his Tabret, Lute, and Rebec, upon new yeres day in the mornynge, when they doo play at my Lordis chambre doure for his Lordschipe and my Lady *xxs.*, viz. *xiijs. iiijd.* for my Lorde and *vis. viiijd.* for my Lady, if sche be at my Lords fyndynge and not at her owen. And for playing at my Lordis sone and heir Chaumbre doure the Lord Percy, *ijs.* And for playinge at the Chaumbre doores of my Lords yonger Sonnes my yonge Maisters, after viij the pece for every of them *xxiij.* *iiijd.*”

He also gave his “six trompetts,” when they played at his door on new year’s day in the morning, *20s.*

His “Gentillmen of the Chappell” consisted of ten persons, — two bases, two tenors, and six counter-tenors, and six children. In 1514, two persons were added to the counter-tenor, — “Bicause it is now percyvid there was too fewe Gentillmen before in nomber appoynted in the booke of Orders to kepe both Mattyns, Ladie Masse, High Masse, and Evyn Song, to serve the Queare and to kepe the iiij Rector Choryes upon pryncipal feests who are ordeynde to be had for that cause.”

A person was appointed, in one part of the regulations, to play upon the “Orgaynes,” but it was usual in those times for every choirman to play upon them “oon after an outhier.” The evening song was sung in his chapel at three o’clock. At the performance of plays and interludes, the gentlemen and boys of the chapel acted a conspicuous part, and the pay which they received was put down in the book.

#### HENRY VIII.

Was a composer and player upon instruments. He composed two Masses, which were often sung in his chapel. He sung and played upon the recorder, flute, virginals, and set songs and ballads. An anthem of his composition, in E minor, has lately been printed in England. When he was journeying, six of the boys and six gentlemen of the choir attended him, who sang every day “Masse of our Ladie before noon, and on Sondaies and

holidays, Masse of the daie, besides our Lady Masse, and in Anthempne in the afternoon."

Charles V. was as fond of music as Henry VIII., as the following anecdotes prove.

After his abdication he often retired to an apartment near the high altar, where he sung and beat the time during the performance of Mass. If any of his singers sung out of time or tune, he could be overheard calling them names, as "red-headed blockhead," &c. A composer of Seville presented him a book of Motets and Masses, and upon one of them being performed as a specimen, he called to his confessor, and said, "See what a thief, what a plagiarist, is this son of a ——! Why, this passage is taken from one composer, and that from another," — naming the composers as he went on. The astonishment of the singers, who had not before observed the plagiarism, and of the pretended composer, may be imagined.

He selected about fifteen friars, who were good singers, for his choir, and if one ever sang wrong, he would cry out and mark him. He would allow no singers but those of some religious order in his choir. One day, a layman with a contralto voice sang a part well, but all the thanks he got for his pains was an order from Charles to leave, or to hold his tongue.

#### SINGULAR FATE OF MUSIC-TEACHERS.

In the brief space of twenty-nine years, the teachers of three queens in this island fell sacrifices to suspicion and vengeance. Mark Smeaton, in the service of Anne Boleyn, was executed May 12, 1536; Thomas Abel, who taught music and grammar to Queen Catharine, was hung and quartered in 1540; and David Rizzio, the secretary and musician to Mary, queen of Scotland, was murdered in her presence in 1565.

#### OF THE REFORMATION.

There were so few alterations made in the ceremonies of the Church in England at the time of the Reformation,

that the service-books were not reprinted. The only change made was the leaving out the prayers for the Pope, Thomas-à-Becket, and a few other saints.

Archbishop Cranmer was the first who translated the Litany into the English language and arranged it to a chant. In a letter to the king, in 1545, he says, after telling him of the translation, — “ The judgment whereof I refer wholly to your Majesty, and after your Highness has corrected it, if your Highness commands some solemn and devout note to be made thereunto, I trust it will much excitate and stir the hearts of all men to devotion and godliness. But, in my opinion, the song that shall be made thereunto should not be full of notes, but as near as may be for every syllable a note, so that it may be sung distinctly and devoutly,” &c.

#### THE BOOKE OF COMMON PRAIER NOTED.

John Marbeck, organist of Windsor, set the whole English cathedral service to music, with the above title, in 1550. It was printed by Richard Grafton, “ printer to the Kinges Majestie.” The music was written upon a staff of four lines, and all the music of the Lord’s Prayer which is copied by Burney is upon the second line. The music which the priest sung to the words, “ O Lord, open thou our lips,” was upon the lowest line ; and the answer, “ And my mouth,” &c., was also upon the same line ; there was but one part, and that could hardly be called the air. The words of it differ very little from those which had been used by the Romish Church for many years.

The regard which some of the Reformers had for music may be inferred from the following extract from one of their declarations : — “ This synging and saying of mass, matins, or even-song is but roryng, howling, whistelyng, mummyng, conjuryng, and jogelyng, and the playing of orgayns a foolish vanitie.” How true it is, that reformers are obliged to put down much that is good to get at an evil !

## OF THE MUSIC AT THE FUNERAL OF HENRY VIII.

“Wednesday, Feb. 16, 1547. The Bishop of Ely began the mass of the Trinity, which mass was solemnly sung in prick-song discant, and organ-playing to the offertory. Then three bishops came down to the hearse; after them followed the Archbishop of Canterbury, and stood a little behind the bishops with his crosses. The choir with one voice did sing *circumdederunt me*, with the rest of the canticle funeral, and the Bishop censing the corps with ceremonies thereunto appertaining. When the mold was brought and cast into the grave by the Prelate executing, at the words *Pulverum, Pulveri, &c.*, first the great lord Chamberlain and others in order, with heavy and dolorous lamentations brake their staves, with exceeding sorrow and heaviness, not without grievous sighs and tears very piteous to behold.”

Immediately after those sighs and tears, Edward VI. was proclaimed king, and “Then the trumpets sounded with melody and courage, to the comfort of all them that were present.”

The above extract from Burney shows that the funeral service of Henry VIII. was in Latin.

## EDWARD VI.

Was taught music with his other studies. He kept, as every one should, a journal, from which the following is extracted: — “July 20, 1550. M. le Mareschal St. Andre, the French ambassador, came to me in the morning to mine arraying, and saw my bedchamber, and went a hunting with hounds, and saw me shoot, and saw all my guards shoot together. He dined with me, heard me play on the lute, saw me ride, came to me to my study, supped with me, and so departed to Richmond.”

## THE MUSIC ESTABLISHMENT OF EDWARD.

The number of musicians, their names, and the amount they received, have been preserved, and the account is worth perusal, as it shows what instruments were in use, and which were most valued, in his time.

	£	s.	d.
Serjeant Trumpeter, Benedict Browne, . . .	24	6	8
Trumpeters, sixteen, £ 24 6 8 each, . . .	389	6	8
Luters, Philip and Peter Van Welder, £ 20,	40	0	0
Harpers, { William Moore, . . . . .	18	5	0
Bernarde de Ponte, . . . . .	20	0	0
Singers, Thomas Kent and Thomas Bowde,	18	5	0
Rebecke, John Seuernicke, . . . . .	24	6	8
Sagbuts, in number six, whereof five being £ 24 6 8, and one £ 36 10 0, . . . . .	158	3	4
Vyals, in number eight, six at £ 30 8 4, one at £ 20, and one at £ 18 5 0 . . . . .	220	15	0
Bagpiper, Richard Woodward, . . . . .	12	3	4
Minstrels, nine, seven at £ 18 5, one at £ 24 6 8, and one at £ 3 6 8, . . . . .	155	8	4
Dromslades, three; Robert Bruer, master drummer, Alexander Pencax, and John Hodgkin, . . . . .	54	15	0
Players on the flute, { Oliver Rampons, . . . . .	18	5	0
Pier Guye, . . . . .	34	8	4
On virginals, { John Heywoode, . . . . .	50	0	0
Antony Chounte, . . . . .	30	8	4
Robert Bewman, . . . . .	12	3	4
Musitions { Four brothers, Venetians, . . . . .	16	6	8
Straungers, { Augustine Bassane, . . . . .	36	10	0
William Trosses and — Deniuat,	76	0	0
Players of interludes, eight, at £ 3 6 8, . . . . .	26	13	4
Makers of { William Beton, organ-maker, . . . . .	20	0	0
Instruments, { William Tresorer, regal do., . . . . .	10	0	0
Number of persons, 73, . . . . .	1732	0	0

## OFFICERS OF HIS CHAPEL.

Master of the children, Richard Bowyer, . . .	40	0	0
Largess to the children at high feasts, . . .	9	13	4
Allowance for the breakfasts of the children,	16	0	0

## GENTLEMEN OF THE CHAPEL.

Emery Tuckfield, Robert Chamberleyn, Wm. Barber,  
John Bendebowe, Robt. Morecock, Richard Alyeworth,

Thom. Palfreyman, Rich. Farrant, John Kye, John Angel, Wm. Huchins, Nich. Archibald, Will. Grauesend, Robt. Richmounte, Wm. Mawpley, Robt. Phelps, Thomas Birde, Robert Perry, Thomas Wayte, Thomas Talles, Thomas Wright, Robert Stone, William Walker, Richd. Bowyer, Nich. Millowe, Geo. Edwards, J. Shepparde, Wm. Hynnes, Thomas Manne, Roger Kenton, Lucas Caustell, Edward Addams.

		£	s.	d.
Thirty-two, every one of them at 7 d. per				
day, . . . . .		365	0	0
Seven others at 4 d. a day, and Hugh Wil-				
liams at £2 per year, . . . . .		46	2	1
Officers of the chapel, 41, . . . . .		476	15	5
Musicians, 73, . . . . .		1782	0	0

With so many musicians, music must have been in high esteem at court; and we read of company who "were received with much music at dinner." And again, "After dinner, when she had heard some music, I brought her to the hall, and so she went away."

#### THE VIRGINAL.

The highest price paid to any one of his musicians was £50 to John Heywoode, who played upon the virginal. It has been supposed by many that this instrument was invented in the time of Elizabeth (and hence its name); but it was in use, and a drawing and description of it given by Lucinas, many years before her time. It was one of the instruments which preceded the piano-forte, and was much like the spinet and the harpsichord.

#### STERNHOLD AND HOPKINS.

It was in the reign of Edward VI. that the Book of Psalmody of Sternhold and Hopkins first appeared. Those who have seen it will perhaps smile when they are told that Sternhold, who was groom of the robes to Henry VIII., and afterwards groom of the bedchamber to Edward VI., was an excellent poet. He versified fifty-one of the Psalms.

In 1547, the chorus at the close of the evening service was sung in the English language. It had not yet been ordered by act of Parliament.

#### DIRGE AT LONDON FOR THE DEATH OF FRANCIS I. OF FRANCE.

On the 19th of June, at St. Paul's and other churches, a dirge was sung for the death of the king of France. The next day the Archbishop of Canterbury sung a mass of requiem in the choir of St. Paul's.

In September of this year the Liturgy was sung in English at St. Paul's. Images were taken down soon after.

1548. The English Liturgy was ordered to be used, but the books could not be furnished until the next year. They were procured on Whitsunday of 1549, upon which all the Catholic books were destroyed.

#### DR. TYE

Was an accomplished musician of this reign. Some of his music is sung at the present time. He translated the first fourteen chapters of the Acts of the Apostles into verse, in imitation of Sternhold and Hopkins, and set them to fugues and canons of the most difficult kind, even of that time. Of the value of his poetry we may judge when we are told that he was perhaps as good a poet as Sternhold.

#### RICHARD FARRANT

Wrote music which was grave and solemn, but which, seventy-five years since, was said to be dry and uninteresting. Some of it has lately been republished, and proves that what was then said of it is just.

#### OF MUSIC IN THE REIGN OF QUEEN MARY.

Mary was a player on the virginal and lute. Edward died July 6, 1553, and his funeral service was held by Mary at the Tower, August 7th, with a dirge in Latin, and the next day a mass of requiem. On the same day he



was buried at Westminster, with a solemn service and communion in English. It was eight weeks after Mary was proclaimed queen before Parliament assembled, during which time the two religions strove for the ascendancy, while most of the churches had a kind of mongrel form of worship, made up of both religions. In October, the laws of Edward concerning religion were repealed. In November, 1554, Bishop Bonner set up the old worship at St. Paul's, on St. Catharine's day, and the choir went up into the steeple to sing the anthems, according to custom on some holydays. From this time the Catholic service was performed throughout the kingdom during her reign, and the compositions of Tye, White, Tallis, and Bird, which were set to Latin words, are supposed to have been written at this period.

The singers of the chapel seem to have put on the new religion like a cloak, for we are told that they were almost without exception the same that had sung in the two former reigns. Burney says that the few who were truly pious and conscientious suffered martyrdom in support of their opinions, while the rest seem to have been fluctuating between the two religions. No such thing. The two factions called religions were neither of them *the* religion, or any religion, unless it was that of the Devil. Two religions which only numbered among them the few who were martyred indeed! No, the people saw that Christ's precepts, "Love one another," and "Thou shalt love thy neighbour as thyself," were forgotten, and that the question with their rulers was, not who should best serve God and aid his fellow-man, but who should acquire political power by means of a religious faction. Seeing this, the mass let them struggle on, changing as they changed, while they had a religion of their own, for which they held themselves accountable to God, and not to bishop or minister. Those who were burned at the stake committed suicide just as much as did Judas or one who drowns himself, and the only excuse there is for them is in the bigotry and ignorance of the times. Neither of those religions, nor any religion which requires its friends to burn or persecute in any way a man for not believing in it, is the religion sent by God through

his Son. Christ came, not to destroy, but to save. If the Catholics of the present day were to obtain the power in this country, and were to insist that all should worship according to their forms or be burnt as heretics, would most of the Protestants be burned rather than to comply? No; a few fiery editors and foolish ministers and laymen would advocate burning, and a very few fools would be burnt, but people are now wise enough to know, that, if they put their trust in God and serve him in secret, though they perform an outward ceremony to save the life he gave them, they may trust to his tender mercy rather than to the brutal cruelty of any religious bigots.

#### OF MUSIC IN THE REIGN OF ELIZABETH.

Every person has heard of the illustrious reign of this princess, — of her statesmen, her courtiers, her naval and military heroes, — of her men of wit and learning; but it is not generally known that the musicians of her time were doing as much, in their way, as any of them all, and that the science and the art of music both made much more rapid improvement in her time than ever before, or, perhaps, since.

Elizabeth was a musician, and sung and played upon the lute and virginal. Indeed, all the children of Henry VIII. were fond of music, and were taught its rules while young. It was at that time taught, as a necessary accomplishment, to children in all the royal families of Europe. Elizabeth probably amused herself with her instruments many years after she became queen, as the following incident, related by Sir James Melville, occurred five years after she was crowned. Melville was sent as ambassador to her by Mary of Scotland, and when he had an audience with Elizabeth, she asked him the following questions concerning Mary. What was the color of her hair? Which hair, that of Mary or her own, was best? Which of them was fairest, and which tallest, and what exercise she used? To this last question, one part of the answer was, that sometimes she played upon the lute and virginals. Did she play well? Yes, reasonably, for a queen. What follows is in Melville's own words, and

shows how such matters were managed at court in her time. "The same day, after dinner, Lord Hunsden took me up to a quiet gallery that I might hear some music, where I might hear the queen play upon the virginals. After I had hearkened a while, I took by the tapestry that hung before the door of the chamber, and seeing her back was toward the door, I entered within the chamber and stood a pretty space, hearing her play excellently well. But she left off immediately, so soon as she turned about and saw me. She appeared to be surprised to see me, and came forward, seeming to strike me with her hand; alleging, she was not used to play before men, but when she was solitary, to shun melancholy. She asked me how I came there. I answered, as I was walking with Lord Hunsden, as we passed the chamber door, I heard such a melody as ravished me, whereby I was drawn in ere I knew how; excusing my fault of homeliness as being brought up in the court of France, where such freedom was allowed, declaring myself willing to endure what kind of punishment her Majesty should be pleased to inflict upon me for so great offence. Then she sat down upon a cushion, and I upon my knees beside her; but with her own hand she gave me a cushion to lay under my knee; which I at first refused, but she compelled me to take it. She inquired whether my queen or she played the best. In that I found myself compelled to give her the praise."

Is not this a capital picture? Who does not see Elizabeth, already spoiled by the flattery of her own courtiers, eagerly listening to this flattery of a stranger? Who cannot see, too, that she was at last so educated by the flattery and the falsehood of those about her, as to first wish the death of one whose beauty won every heart, while she had only the lip service of those who served her, and that, as a consequence, when she had the power to murder her rival, she should do it.

It has been supposed that Elizabeth played upon the violin, and also upon an instrument called a Poliphant, which was similar to a fiddle. One is preserved which bears her coat of arms. Her music establishment differed but little from those of Mary and Edward. Bur-

ney says that the musicians, through all the changes of religion, tuned their consciences to the court pitch, that is, in unison with the orders of their sovereign, the supreme head of the Church. But let us see if they had not reason on their side. In the reign of Henry VIII., Testwood, one of the choir of Windsor, was burnt for being a Protestant, and another musician only escaped the same fate through the interference of a friend, who obtained his pardon, on the ground that it was not worth while to burn him, "as he was *only* a musician"; and Marbeck was condemned and saved "*because* he was a musician."

The Catholic ceremonies in the churches were not changed until a month after Elizabeth was crowned.

The service in her chapel was sung to the accompaniment of the organ, and cornets and sackbuts, &c., on festival days.

The Reformers were not content when they had abolished the Catholic religion, but they wished to drive from the church all music but that of Sternhold and Hopkins, and they raised an outcry against organs, curious singing, and tossing about of the psalms.

It was at this time that the queen issued the following regulation: — "For the encouragement and continuance of singing in the Church of England, it is enjoined, that is to say, in divers collegiate, as well as some parish churches, heretofore there hath been livings appointed for the maintenance of men and children for singing in the church, by means whereof the laudable exercise of music hath been had in estimation and preserved in knowledge; the Queen's Majesty, neither meaning in any wise the decay of any that might conveniently tend to the use and continuance of the said science, neither to have the same so abused in any part of the church that thereby the common prayer should be worse understood by the hearers, willett and commandeth, that, first, no alterations be made of such assignments of living as heretofore hath been appointed to the use of singing or music in the church,

but that the same so remain, and that there be a modest and distinct song so used in all parts of the common prayers of the church, that the same may be plainly understood as if it were without singing, and yet, nevertheless, for the comforting of such as delight in music, it may be permitted that in the beginning or in the end of common prayer, either at morning or evening, there may be sung an hymn or such like song to the praise of Almighty God, in the best melody and music that may be conveniently devised, having respect that the sentence of the hymn may be understood and perceived."

In compliance with this order, plain song was retained in most of the parish churches and in the Queen's chapels, while at the cathedrals they continued their chorus, and the hymns were sung accompanied with organs and sometimes with other instruments. The queen also gave her assent to a bill to promote the uniformity of common prayer, and in the same year the Liturgy was published, in which parts were directed to be said or sung, and, in those churches where there were choirs, the anthem was to follow parts of the service. The next year, a choral book was printed with the following title: — "Certaine Notes set forth in Four and Three Parts, to be sung at the Morning Communion and Evening Prayer, very necessary for the Church of Christ to be frequented and used, and unto them be added divers Godly Prayers and Psalms, in the like Form to the Honor and Praise of God. Imprinted over Aldersgate, beneath St. Martins, by John Day, 1560." The music was by Tallis, Johnson, Taverner, Shepherd and others.

#### IMPRESSING MUSICIANS.

In 1454, in the reign of Henry VI., it was so difficult to procure musicians, that the government found it necessary to impress them, as in later times they impressed seamen. Henry VIII. gave power to officers to impress children who had good voices, for the choirs of several cathedrals. The following commission was signed by Edward VI. : — " 1550. A commission to Philip Van Wil-

der, Gent. of the Privy Chamber to Edward VI., in any churches, or chapels, or any other places within England, to take to the king's use such and as many singing children or choristers, as he or his deputy shall think good." As we have seen the salary which Edward so generously paid his choristers, we have only to reflect upon the severity with which children were treated by their teachers, to see how necessary it must have been to procure children (and choristers too) in some such way. The saying, "Not for love or money," cannot be so old as this, for, surely, love or money had not been used. But let us see what good Queen Bess did for singers.

## ELIZABETH, R.

"Whereas our castle of Windsor hath of old been well furnished with singing men and children, — We, willing it should not be of less reputation in our days, but rather augmented and increased, declare that no singing men or boys shall be taken out of the said chapel, by virtue of any commission, not even for our household chapel, and we give power to the bearer of this to take any singing men or boys from any chapel, our own household and St. Paul's only excepted.

"Given at Westminster, the 8th day of March, in the second year of our reign. ELIZABETH, R."

From the reading of this warrant, we are led to suppose that they were common, and that those who were too lazy to take the trouble of looking out and taking children from their parents, by the power of the warrants took them from other churches after they had been instructed. This warrant seems to have been issued in order that none but the queen's own musicians should have this power of double stealing. But here is another of her warrants : —

## BY THE QUEEN. — ELIZABETH, R.

"Whereas we have authorized our servant, Thomas Gyles, master of the children of the cathedral church of St. Paul, within our city of London, to take up such apt and meet children as are most fit to be instructed and framed

in the art and science of music and singing, as may be had and found out within any place of this our realm of England or Wales, to be by his education and bringing up made meet and able to serve us in that behalf when our pleasure is to call for them. We, therefore, by the tenor of these presents, will and require you that ye permit and suffer from henceforth our said servant Thomas Gyles, and his deputy or deputies, and every of them, to take up in any cathedral or collegiate churches, and in every other place or places of this our realm of England or Wales, such child and children as he, or they, or any of them, shall find and like of, and the same child and children, by virtue hereof, for the use and service aforesaid, with them or any of them, to bring away without any your let, contradictions, stay, or interruptions to the contrary. Charging and commanding you, and every of you, to be aiding, helping, and assisting unto the above-named Thomas Gyles, and his deputy or deputies, in and about the execution of the premises, for the more speedy, effectual, and better accomplishing thereof from time to time as you and every of you do tender our will and pleasure, and will answer for doing the contrary at your peril.

“Given under our signet, at our Manor of Greenwiche, the 26th day of April, in the 27th year of our reign. To all and singular, Deans, Provosts, Maisters, and Wardens of Colleges, and all Ecclesiastical persons and ministers, and to all other, our officers, ministers, and subjects, to whom in this case it shall appertayne, and to every of them, Greeting.”

The amount of liberty which the people of Merrie England enjoyed in Elizabeth's time may be fancied as we read these warrants, as well as the selfishness of the government, in taking, without compensation of any kind, children from parents. Burney says, that in his time it was necessary to press people away from church and court rather than to them.

In 1537 Latimer issued the following injunction to a convent in Worcester: — “Whenever there shall be any preaching in your monastery, that all manner of singing and other ceremonies be utterly laid aside.”

In 1562, the Reformers proposed that the psalms should be sung distinctly by the whole congregation, and that organs should be laid aside. About the same time, when the question came before a council, whether organs and curious singing should be banished from the church, they were only saved by one vote, and that the vote of a proxy.

In 1565 a new singing-book was published. The manner of singing from it, and also the usual custom of that time, may be learned from the following extract from it. There were four staves, and at the highest was written, "This Contra-tenor is for children"; before the next, "This Meane is for children"; at the next, "This Tenor is for men"; and at the lowest, "This Bass is for children."

In 1570 the Reformers made another attack upon cathedral music, which was answered by Hooker.

In 1571, in the Confession of the Puritans, they say,—  
"Concerning the singing of the psalms, we allow of the people's joining with one voice in a plain tune, but not in tossing the Psalms from one side to the other, with intermingling of organs."

#### A PAMPHLET OF 1586.

In spite of the restrictions which were laid upon the press in those times, a pamphlet was printed and dispersed, entitled, "A Request of all True Christians to the House of Parliament," which, among other things, prayed, "That all cathedral churches may be put down, where the service of God is grievously abused by piping with organs, singing, ringing, and trowling of Psalms, from one side of the choir to another, with the squeaking of chanting choristers, disguised (as are all the rest) in white surplices, some in corner caps and silly copes, imitating the fashion and manner of Antichrist the Pope, that man of sin and child of perdition, with his other rabble of miscreants and shavelings."



## CHAPTER IX.

## OF METRICAL PSALMODY.

THIS seems to be the proper place to insert what is gleaned from the history of the Reformers concerning Metrical Psalmody. It was first practised by the Arians, who were imitated by the opposing sect, and next by the Albigenses, who, in 1210, were burned for their doubt of the infallibility of the Romish Church, and who, to the number of one hundred and forty, threw themselves into the flames, singing psalms. Wickliffe, Huss, and Jerome, with their disciples, were also psalm-singers. A singing-book which they used, and which was printed at Ulm in 1538, proves that they used the melodies of the Romish Church.

Luther, Zwingle, Cranmer, Calvin, Beza, Bachman, and John Knox all advocated metrical psalmody. Luther did not wish to banish music from the church, but invented occasions for its use. Many of the tunes which are now said to be his were old tunes when he was born, though perhaps they were little used until his time, when he drew together thousands of people, and taught them the tunes by rote, after which they were called Luther's tunes, that is, tunes which were sung at the meetings held by Luther, in the same manner that many are now said to be Knapp and Miller tunes. In process of time it was said that he composed them. Old Hundred, which has so long borne his name, is an old French love-song. Luther wrote his Catechism in verse, which was set to music by Henry of Göttingen. The Confession of Augsburg was also versified and set to music. The even-note psalmody was first used in Germany, from whence it spread, with the Reformation, to the rest of Europe. John Huss first set some of the hymns, which Luther afterwards altered and "modernized." The hymn written, set to music, and sung by Luther, at his entrance into Worms, in 1521, has been modernized,

and is to be found in many books under the name of Westmoreland, set to the words, "I 'm not ashamed to own my Lord."

In 1524, Luther wrote to a friend, that he intended to make psalms for the people, and he invited his friend to help him.

Before the arrival of Calvin at Geneva, Zwingli, the chief of the Protestants in Switzerland, had introduced the same kind of metre and psalmody which Huss and the Bohemian brethren had used in Germany. They were used until 1543, when the psalms of Marot, with a preface by Calvin, were printed at Geneva, with the melodies of Franc, and without any other part. These melodies were only selected by Franc, and were such as were in use in his time, both in and out of the Church. No music in parts, and no instruments, were used in the religious service at Geneva for more than a hundred years after the Reformation.

The dread, or dislike, which some of the Reformers had of instrumental music is nicely hit off by Burney, in an anecdote which he gives of the visit of Sir Joseph Banks and Dr. Solander to Iceland in 1773. A musical instrument, somewhat similar to a violin, called a long-spiel and played upon with a bow, was presented to them. It was a long time before they could find a person wicked enough to play upon it before them — (the Icelanders had learned psalmody and the hate of instruments from the Reformers). But at length a man was found, who, after being fortified by a few glasses of gin, ventured, in secret, to play them a psalm-tune !

#### CLEMENT MAROT

Was a celebrated poet of France, who, in 1540, versified about thirty of the Psalms, which he printed and dedicated to Francis I. They were sung by the king, queen, and all the court who had voices, to the tunes of the popular, secular, and licentious songs of the time. He afterwards went to Geneva, and there versified and

printed twenty more. Soon after he died; but Beza versified the rest, and they were all published at Strasbourg in 1545. Marot's edition could not be printed fast enough to supply the demand. Ten thousand copies were sold in a short time, and the new work of Beza sold almost as well as Marot's. They were used by the Lutherans, the Calvinists, and also by the Catholics. They were not yet sung in public religious meetings, but in private, and to such secular tunes as were easily learned and played upon viols and other instruments. In 1553, they were first printed in the Catechism, when the Catholics took alarm, and forbade their use; and after this time to sing a psalm in France subjected the singer to the suspicion of being a Reformer.

Louis Bourgeois set eighty-three of the Psalms in four, five, and six parts, which were printed at Paris and Lyons in 1561, by royal permission.

The success of Marot induced others to follow his example, and also to write religious hymns, which were printed until France was flooded with them. Certon, master of the boys at the Holy Chapel at Paris, set and published thirty-one of the Psalms in four parts in 1545, and about the same time the master of the boys at the cathedral at Dijon set them all in four parts. These last two, and others who set the Psalms and printed them, were Catholics.

#### CLAUDE LE JEUNE

Published twelve of the Psalms of David, and set them, as he supposed, according to the music of the twelve ancient modes, in 1508. He set the 134th Psalm in four parts, the tenor of which was the melody to which the 100th Psalm was afterwards set, and which is now called Old Hundred.

#### OF ENGLISH PSALMODY.

Sir Thomas Wyatt translated several of the Psalms into English metre in the reign of Henry VIII., which were printed in 1549.

In the act of uniformity for the use of common prayer

in English, in 1548, there was a proviso for the singing of psalms and prayers taken out of the Bible, which were to be sung by all who loved the Reformation ; and it was in this way that the love of the people for it was ascertained. How would it answer to apply a similar test now, and to say that only those who sing in churches where there is congregational singing are Christians ?

During the reign of Mary, many English Protestants retired to Frankfort, and their form of service was, — 1st. The general confession of sins. 2d. A psalm sung to a plain tune, in which all might join. 3d. Prayer. 4th. Sermon. 5th. A general prayer, ending with the Lord's prayer, and a rehearsal of belief. And last, the people sang another psalm.

Sternhold, who was one of the officers of Edward VI., rendered into metre some of the Psalms for his own use, and set and sung them to his organ. Edward, hearing them performed, was pleased, and Sternhold published and dedicated them to him. They were printed without music. No melody was published with them until 1562. Hopkins, who was a clergyman and schoolmaster, versified fifty-eight ; Whittingham, five, one of which is the 119th ; Norton, twenty-seven ; Wisdome, one ; and the 7th and 25th have the initials of W. K., and the 106th has those of T. C. At first they were only allowed in private devotion, but they were gradually introduced into the church, and sung before and after sermon ; next, they were printed and bound up with the prayer-book, and then they were added to the Bible. Upon their title-page it was asserted that they were allowed to be sung in all churches, before and after morning and evening prayer, and before and after sermon. They at length became so popular, and the people so much in favor of Puritan forms, as to drive the *Te Deum* and other music and forms out of the church. Before the music was printed with them, they were doubtless sung to such ballads as would best suit them, as had before been done in France. They were not all printed together until 1562, when they received the following title : — “ The Whole Book of

Psalms, collected into English Metre by T. Sternhold and J. Hopkins and others, conferred with the Ebrue, with apt Notes to sing them withal. Imprinted by John Day." There was but one part, the air of the music. Many of the tunes were the same which had been before used in Germany for the same purpose, and which are still in common use, but with such alterations as almost to raise a doubt of their identity.

It is supposed that these quaint and uncouth psalms and tunes were more generally used than any other version which has ever since appeared.

The Psalms were first set to music in four parts, by William Damon, with the following title: — "The Psalms of David, in English Metre, with Notes of Four Parts set unto them, by Wm. Damon, to the Use of the Godly Christians, for recreating themselves, instead of fond and unseemly Ballads. 1579." The parts were added to the old melodies which had before been set to them. His book did not become popular, and he reset the melodies in 1591. In 1585, sixty of the Psalms were published, with music in six parts, but with the melodies which Day had first printed.

"The Whole Book of Psalms, with their wonted Tunes, as they are sung in the Churches, composed into Four Parts, by nine sundry Authors, who have so labored in this Work, that the unskilful, by small Practice, may attain to sing that Part which is fittest for his Voice." No more than forty tunes had been printed in any one book until this appeared, which contained one for each psalm. It was published in 1594. The parts were called Tenor, Cantus, Altus, and Bass. The air was in the tenor. Care was taken to select good tunes, and the harmony was excellent for those times. This was the best book which had been published.

In 1594, John Mundy, one of the organists of the free chapel at Windsor, published, "Songs and Psalms for the Use and Delight of all such as either love or learn Music." It seems that some of the churches had already more than one organist.

In 1599 a folio work appeared, which was intended for instruments as well as for the voice : — “ The Psalms of David in Metre, the Plainsong being the common Tune, to be sung and played upon the Lute, Orpharion, Citterne, or Bass-viol, severally, or together ; the singing Part to be either Tenor or Treble to the Instrument, according to the Nature of the Voice, or for Four Voices ; with Ten Short Tunes in the end, to which, for the most part, all Psalms may be usually sung ; for the Use of such as are of mean Skill, and whose Leisure least serveth to practise. By Richard Allison, Gent., Practitioner in the Art of Music.”

This book was so arranged that four persons sitting round a table might sing from it, and this seems to have been its highest merit, although it was much praised by some of the author’s friends.

Thomas Ravenscroft, Bachelor of Music, published, in 1621 and 1633, a collection of psalm tunes, in four parts, which was not only the best which had appeared, but was the best published for upwards of one hundred and fifty years.

Not a few of the best tunes of our time appeared in this book. Most of the tunes which are now attributed to him are only taken from his book, where they are called Welch, English, French, Scotch, German, Dutch, and Italian. The parts were written by themselves, and the words are repeated four times to each tune. There were twenty-three English, six Northern (among which were York, Durham, and Chester), seven Scottish (among which were Kings, Dukes, Dundee, Glasgow, and Martyrs), and five Welch tunes (Landaph, Bangor, St. David’s, St. Asaph or Wrixham, and Ludlow). Old Hundred was set to the 100th Psalm, and called “ French Tune,” and it was credited to J. Dowland, Doctor of Music. Dowland probably wrote the harmony to it.

In his Preface Ravenscroft gives the following advice : — 1st. That psalms of tribulation be sung with a low voice and long measure. 2d. That psalms of thanksgiving be sung with a voice indifferent, neither too loud nor too soft, and neither too swift nor too slow. 3d. That psalms of rejoicing be sung with a loud voice and a swift

and jocund measure. He closed his Preface with a hope that all whom he was addressing might after death bear a part with the "Quire of Angels in the Heavens."

The tunes first began to be named about the time of Ravenscroft, and most of them received those of towns and counties and other local names.

Master Mace, in his *Music's Monument*, tells us, with quaint rapture, that the Psalm-singing at the siege of York, during the grand rebellion in the year 1644, "was the most excellent that has been known or remembered anywhere in these our latter ages. Most certain I am," continues he, "that to myself it was the very best Harmonical Musick that ever I heard; yea, far excelling all other either private or publick Cathedral Musick, and infinitely beyond all verbal expression or conceiving."—"Abundance of people of the best rank and quality being shut up in the city, viz. Lords, Knights, and Gentlemen of the countries round about, besides the souldiers and citizens, who all or most of them come constantly every Sunday to hear public prayers and sermon; the number was so exceeding great, that the church was (as I may say) even cramming and squeezing full.

"Now here you must take notice, that they had then a custom in that church, (which I hear not of in any other cathedral, which was) that always before the sermon the whole congregation sang a Psalm, together with the quire and the organ; and you must also know, that there was then a most excellent-large-plump-lusty-full-speaking organ, which cost (as I am credibly informed) a thousand pounds.

"This organ, I say, (when the Psalm was set before the sermon,) being let out, into all its fulness of stops, together with the quire, began the Psalm.

"But when that vast conchording unity of the whole congregational chorus, came (as I may say,) thundering in, even so, as it made the very ground shake under us; (Oh the unutterable ravishing soul's delight!) in the which I was so transported, and wrapt up into high contemplation, that there was no room left in my whole man, viz. body, and spirit, for any thing below divine and heavenly raptures."

## CHAPTER X.

## OF CATHEDRAL MUSIC AND COMPOSERS.

ROBERT WHITE, who died as early as 1581, left music in manuscript which proves him to have been an able musician in the style by which Palestrina afterwards acquired so much fame. It is in the library at Christ Church, Oxford.

## THOMAS TALLIS

Was one of the most accomplished musicians of England, or of Europe, in the sixteenth century. He was the first person who set the music of the whole cathedral service in parts in England. It has been said that he was organist of the Chapel Royal in the time of Henry VIII., Edward VI., Mary, and Elizabeth; but it is not now known that, in the first three of these reigns, a layman was ever appointed to that office. The first organists upon record who were laymen are Dr. Tye, Blitheman, Tallis, and Bird, — all in the reign of Queen Elizabeth. Tallis wrote many pieces of music, all of which were much superior to that of any who had written before him. Burney printed two of them, as he said, to show those on the Continent who might see his book that, before Palestrina was known, music had been written in England equal to the best of his productions. A few of his pieces are in the books of the present day, and it is to be hoped that some of his more elaborate compositions will soon be published. In the Virginal Book of Queen Elizabeth are two organ-pieces of his, the last of which is dated 1564. In 1575, Tallis and Bird had a patent given them, by which they gained an exclusive right to print and import music and music-paper for twenty-one years.

His celebrated Canon, in forty parts, is one of the most singular pieces of its kind. It consists of eight treble, eight mezzo-soprano, eight counter-tenor, eight tenor, and eight bass parts, with one line for the organ. The subject is begun upon G, by the first mezzo-soprano,



and answered in D by the first soprano ; the second medius, beginning in G, is answered in the octave below by the tenor, and that by the first counter-tenor in the fifth above ; then the first bass has the subject in D, and thus, one after another, all the forty parts are brought in, in the course of thirty-nine measures, when all the parts are in full chorus for six measures. A new subject is then led off, followed by all the parts in succession, until, after twenty-four measures, there is another general chorus. After other movements, the Canon was finished by a full chorus of forty parts. It must have been a Paixhan, but we think it would burst in singing.

Tallis died in November, 1585.

#### WILLIAM BIRD.

Tallis, and Bird, his scholar, have been called the fathers of English national sacred music. William Bird is supposed to have been a son of Thomas Bird, one of the singers of Edward VI. He was one of the singing boys of Edward's chapel. He wrote music to Latin words, and set many portions of the Romish ritual, and was probably, at one time, a Catholic. In 1563 he was chosen organist of Lincoln cathedral, and in 1569 he was made Gentleman of the Chapel Royal. In 1575 he was appointed Organist to the Queen. In 1588 he published "Psalms and Sonnets, and Songs of Sadness and Piety," in five parts, and another work, entitled "Songs of Sundry Natures, some of Gravity and some of Mirth, fit for all Company and Voices" ; in 1607 and 1610, two other books with Latin words. The music of these last is said by Burney to be equally grave and solemn with that of Palestrina, and in no respect inferior to his.

His first work was dedicated to the Lord Chancellor of England, and in it he gives the following reasons why all should learn to sing.

"Reasones briefly sett downe by ye auctor to persuade everie one to learne to singe.

"1. It is a knowledge easilie taught and quicklie learned, when there is a good master and an apte scholar.

"2. The exercise of singinge is delightfulle to nature, and good to preserve the healthe of man.

"3. It dothe strengthere all partes of ye breaste and dothe open ye pipes.

"4. It is a singular good remedie for a stutteringe and stammeringe in ye speeche.

"5. It is the beste means to preserve a perfette pronunciation and to make a good orator.

"6. It is the only waye to knowe where nature hath bestowed ye benefytte of a good voyce ; whiche gifte is soe rare yt there is not one amongste a thousand yt hath it, and, in manie, yt excellent gifte is loste because they want an arte to expresse nature.

"7. There is not anie musicke of instruments whatsoever comparable to yt whiche is made of ye voyces of men, where ye voyces are good and ye same well sorted and ordered.

"8. The better ye voyce is, the meeter it is to honor and serve God therewith, and ye voyce of man is chieflie to be employed toe yt end — *Omnis spiritus laudit Dominum.*

'Since singynge is soe good a thinge,  
I wish alle men would learne toe singe.' "

The last work which he published was entitled, "Psalms, Songs, and Sonnets, some Solemn, others Joyful, framed to the Life of the Words, fit for Voices or Viols, in Three, Four, Five, and Six Parts. 1611." Although he speaks of expression, his writings would now appear, in that respect, far from perfection. Dr. Tudway and Dr. Boyce published many of his compositions, some of which were long used in the cathedral service in England. Dr. Aldrich admired his works, and collected a large number of them, which he gave to Christ Church, Oxford. He wrote a vast amount of music for the virginal and the organ. In the Virginal Book of Queen Elizabeth are nearly seventy of his compositions. He also wrote all the music of a manuscript collection, called Lady Neville's Music Book. This lady was his scholar. The following are the names of some of the pieces : — "Lady Neville's Ground," "The March before the Battle," "The Battle," "The March of Footmen," "The March of Horsemen," "The Trumpet," "The

Irish March," &c. But little of his instrumental music was published. The celebrated Canon, *Non Nobis Domine*, which is yet used in England and in this country, was not published until after his death ; but there is not a doubt that he wrote it. He died in 1623, aged 80 years. His private character seems to have been above reproach. His master, Tallis, and his scholar, Morley, speak of his goodness, and have left testimony that he was beloved by them, and by all the professors of his time. Peacham, in his "*Complete Gentleman*," speaks thus of him : — "For Motets and Music of piety and devotion, as well for the honor of our nation as the merit of the man, I prefer above all others our phoenix, Mr. William Bird, whom in that kind I know not whether any may equal. I am sure none excel, even by the judgment of France and Italy, who are very sparing in their commendation of strangers, in regard of that conceit which they hold of themselves. His Latin pieces are mere evangelical and divine, and being himself naturally disposed to gravity and piety, his vein is not so much for light madrigals or canzonets ; yet his *Virginella*, and some others in his first set, cannot be mended by the first Italian of them all."

#### QUEEN ELIZABETH'S VIRGINAL BOOK.

This manuscript book is valuable for its antiquity, its contents, and on account of its former owner. The writing is small, but neat, and upon staves of six lines. Most of the pieces in it are very elaborate and difficult to play. Those most so are by Bird, Bull, and Farnabie. It contains about three hundred pieces, most of which are by the above-named authors. The first piece in it is an old English tune, called *Walsingham*, upon which Dr. Bull wrote thirty variations, some of which the following fact proves to have been difficult enough for those "who could play more than reasonably well." The wife of Dr. Pepusch, after she left the stage, spent most of her time in practice upon the harpsichord, of which she became a celebrated player. Dr. Pepusch was the owner of the *Virginal Book* ; and his wife, with all her diligence and perseverance, aided by the science and experience of the

Doctor, was never able to play them all, though it was constantly upon her music-desk. The first piece in the book which was written by Bird is a Fantasia, which then implied a fugue. The second is the tune, "John, come kiss me now," upon which he made sixteen variations, and which Burney omitted only because in his time few could play them. He also says that the pieces in it which were composed by Bird are much superior to the rest in design and finish.

The first regular fugue for the organ, upon one subject, which Burney ever saw, was composed by Peter Philips, about the end of the sixteenth century, and is in the Virginal Book.

#### THOMAS MORLEY

Was Bachelor of Music and Gentleman of the Chapel Royal, and was the first who printed a treatise on music in the English language. He acquired by it much celebrity. It was first printed in 1597, and again, without alteration, in 1770, when, as we are told by Burney, its principles had become old, and its rules obsolete. His musical compositions were not equal to those of Tallis and Bird, whose ideas he seems, in some instances, to have adopted. He published "Canzonets, or little short Songs for Three Voices," in 1593; "Madrigals for Four Voices," in 1594; "Ballets of Fa, Las, for Five Voices," in 1595; "Madrigals, for Five Voices," in 1595; "Canzonets of little short Aires for Five and Six Voices," in 1597; "A Selection of Italian Madrigals," 1598; "The Triumphs of Oriana," set for five and six voices by different authors, — an effort to collect the music of the best composers in England, in honor of his Queen, in 1601; also, "Consort Lessons, made by Divers Exquisite Authors, for Six Instruments to play together; namely, the Treble Lute, the Pandora, the Citterne, Bass-viol, Flute, and Treble Viol."

His sacred music was not published until after his death. His funeral anthem continued to be used for many years at the funerals of members of the royal family. It was the first composed after the Reformation. In 1760 it was sung by the choirs of Westminster, St. Paul,

and the Chapel Royal, at the funeral of George II., with most solemn effect. He wrote five of the pieces in the Virginal Book. His music for instruments proves that but little attention was given to that kind of music in his time, as it is full of errors, which are not found in his other compositions. He died about 1604.

#### DR. JOHN BULL

Was born about 1563. His teacher was William Blitheman, organist at the Chapel Royal, to which office Bull was appointed at the death of Blitheman, in 1591. In 1596, he was appointed the first music professor of Gresham College. As he was unacquainted with the Latin language, an ordinance in his favor, dispensing with its use, was made, as follows : —

“ The solemn music-lecture to be read twice every week in manner following, viz., the theoretic part for one half an hour or thereabouts, and the practise by concert of voices and instruments for the rest of the hour, whereof the first lecture should be in the Latin tongue and the second in English. But because at this time Mr. Dr. Bull, who is recommended to the place by the Queen’s most excellent Majesty, being not able to speak Latin, his lectures are permitted to be altogether in English so long as he shall continue in the place of music-lecturer there.”

His first lecture at the college was printed with the following title-page : — “ The Oration of Maister John Bull, Doctor of Music and one of the Gentlemen of the Chapel Royal, as he pronounced the same before divers worshipful Persons, the Aldermen and Commons of the City of London, with a great Multitude of other People, the 6th Day of Oct., 1597, in the new erected College of Sir Thomas Gresham, deceased,” &c.

It is a singular fact, that, from the time he resigned, in 1607, until 1740, no person was appointed to this professorship who was a practical musician, or who was able to teach music. For more than a year before Bull resigned, his place was supplied by Thomas, son of William Bird, while he was on the Continent for his health.

In July, 1607, when the king and Prince Henry dined

at Merchant Tailor's Hall, the royal guests were entertained with vocal and instrumental music and orations, and "Mr. Dr. Bull, who was free of that company, being in a citizens gowne, cappe, and hood, played most excelent melody upon a small payre of organs placed there for that purpose only."

In 1613 he left England, and went into the service of the Archduke of the Netherlands. He afterwards resided at Lubec, where he died, it is believed, in 1622. He has been censured for leaving England; but let us see what inducement he had to remain in his native country. In his time, there were no musical exhibitions at which players might distinguish themselves and be rewarded; and his salary as Gentleman of the Chapel Royal was £40, while as teacher of the Prince of Wales he received £40 more. If he received another £40 as organist, which, however, is not probable, his salary was £120 at the time that he was the best organist in Europe! He wrote many of the most difficult pieces in the Virginal Book. He wrote and played music, not only the most difficult which had ever been composed, but which, in its peculiar difficulties, has never since been equalled. Handel, Scarlatti, S. Bach, E. Bach, Clementi, and others wrote infinitely better, but none that could not be played with much less effort than most of the music which he has left. It was the error of his time to load music with difficulties, rather than to endeavour to please the ear with pleasant sounds. Most of his organ pieces, as were then those of almost all others, were founded upon some old melody.

A collection of secular music was published by John Day, in 1571. The following is a quaint description of the songs:—"Some long, some short, some hard, some easy to be sung, and some between both, some solemn, some pleasant and merry," &c. Both the words and the music would now be called barbarous.

In 1588, a collection of Italian Madrigals, with an English translation, was published by N. Yonge, an Italian merchant residing in London, who selected the

best music which was printed in Italy, such as that of Palestrina and others, and had it first performed at his house in London for his musical friends. Was not this the origin of the chamber concerts in England? This kind of music now became popular, and its popularity increased until the rage for it became almost furious. The words of these Madrigals were — as were almost all the words to secular music between 1588 and 1624 — silly and insipid, and not worth reading, although there must have been good words enough which might have been selected from Spenser, Shakspeare, and other poets. The only composer who is free from the imputation of using such words, in the time above mentioned, is Bird, whose selections were almost always good.

The next collection of Italian Madrigals appeared in 1590. In it there were two which were written by Bird. In 1597, Yonge printed a third set. Morley published a volume of Madrigals in 1598. Thomas Weelkes and Geo. Kirby in 1597. John Wilbye in 1598, and Thomas Bennet in 1599. These were the best composers of such music in England. Many of their compositions were reprinted and sung by the Ancient Music Society and Catch-club of London, about sixty or seventy years since, and some of them have been published and much sung in this country within a few years.

#### JOHN MUNDY,

Bachelor of Music, was one of the organists of the Chapel at Windsor. He was an excellent player upon the organ and virginal, and was a good composer. He wrote music for the Virginal Book. In a Fantasie which he wrote for it, he endeavoured to imitate lightning, and to describe a calm and the rushing of the wind. This is supposed to have been the first attempt of the kind in England. Some of the music which he set to songs and psalms is very good.

#### MICHAEL ESTE,

Bachelor of Music, was master of the boys of Lichfield Cathedral. He set many madrigals, and also wrote other

music. He published six books, in three, four, and six parts. Some of his madrigals have been published and much sung in our time.

We have now done with the musicians of the time of Elizabeth, and we think few will doubt that the change, by which laymen took the place of the clergy, was one productive of much good. Indeed, music threw off its shackles, and advanced more in one generation than it had before in centuries.

THOMAS TOMPKINS,

Bachelor of Music, was a scholar of Bird. He was an excellent musician, and was Gentleman of the Chapel Royal. He published a book of songs, in three, four, five, and six parts, about 1623. He was appointed organist to the King's Chapel. He wrote an anthem in twelve parts, and another in canon, of four parts in one, which were published afterwards in Dr. Tudway's collection.

JOHN FARNER

Published a book of madrigals in 1599. In his preface, he pretended to have "linked his music to number." This, though it proves he was aware that words were not well adapted in his time, proves nothing more, for he did not succeed as well as many who wrote before him.

JOHN MILTON,

The father of the poet, although a scrivener by profession, was a voluminous composer of music, which music gives evidence of as much knowledge of the science as was possessed by any composer of his time. This is more deserving of notice, as he seems to have been almost the only composer who did not devote his time to it as a profession.

His compositions appeared in many of the musical works of his time, as in Wilbye's, in the Triumphs of Oriana, Ravenscroft's Psalms, and in the "Lamenta-



tions" of Sir William Leighton. Many of his manuscript compositions are preserved in England, and are much valued by collectors of old manuscripts. A few of his tunes are in modern books, and are very popular, with those who love choral music. He died in London in 1647.

"The Tears or Lamentations of a Sorrowful Soul, composed with Musical Airs, and Songs both for Voices and divers Instruments. 1611." This work was made up of a kind of music which was fashionable at that time. Sir William Leighton, the editor, wrote many of the pieces, and Bird, Bull, Gibbons, Dowland, Weelkes, Wilbye, and many others, had compositions in it. One would be led to suppose, upon reading the poetry and the music, that the people were possessed of more religion at that time than at any other; yet, beyond doubt, most of it was but fashion, and had little to do with morals or piety. The Calvinists had similar grievous words in their books of psalmody, the Italians in their *Salmi Penitentiali*, and the Church of England in her Lamentations. The same style is also found in the secular words and music of the time. They were in agonies of love, and groaned and sighed upon all occasions when they put their pens to paper to write poetry or music. Many of the words which were set to the music of this kind are beneath contempt, — such as would disgrace a cowboy; and it is most singular that men, who could not well have avoided seeing good poetry, should have encouraged such vile stuff by setting it to music.

#### JOHN DOWLAND

Was born in 1562, and made Bachelor of Music in 1588. He was a celebrated lutist. His compositions, though good, were not equal to those of many who wrote in his time. He is mentioned by Shakspeare in his *Pas-sionate Pilgrim*.

#### FERRABOSCO

Was the son of an eminent Italian composer. He was born at Greenwich, and seems to have had little else

than pride for an inheritance. He published a set of airs, with a lute accompaniment, in 1609, which he dedicated to the oldest son of James I. Ben Jonson and other poets heralded him to the world, but they were quite outdone by Ferrabosco himself: — “I could now, with that solemn industry of many in epistles, enforce all that hath been said in praise of the faculty of music, and make that commend the work; but I desire more the work should commend the faculty, and therefore suffer these few airs to owe their grace rather to your Highness’s judgment than any other testimonies. I am not made of much speech, only I know them worthy of my name, and therein I took pains to make them worthy of yours.” The music is as poor as the dedication is silly.

#### OF INSTRUMENTAL MUSIC.

Little had been done at this time (1600) for instrumental music. The violin was hardly known in England, and where known it was considered a vulgar instrument. Viols of six strings, fretted like the guitar, were now admitted into chamber concerts.

It is amazing to see how an instrument has its “ups and downs” in the scale of fashion or vulgarity. Who would suppose that drums and fifes were ever allowed to tickle the ears of royalty, — were ever court instruments? Yet in 1530, at a mask given by Cardinal Wolsey at his palace at Whitehall, Henry VIII. was entertained with a concert of — drums and fifes! Queen Elizabeth, too, used to be regaled, while at her dinner, with a band of twelve trumpets, two kettle-drums, with fifes, cornets, and side-drums, which “made the hall ring half an hour together”!

The lute, which was the fashionable instrument in Europe for nearly two hundred years, is now obsolete, and even its shape, and its musical sounds and capacity, are hardly known. It is not improbable that it was of various forms in different countries, and in the same country at different periods.

## WRONG ACCENT.

It has already been mentioned that composers of music in the fifteenth century did not know how, or did not care, to accent words properly ; and when it was afterwards reprinted, it was with all the original errors. The following is an example of wrong accent in a Service set by Tallis : — “ Thē goōdly fellōwship ōf the prōphēts prāise theē. Thē nōblē,” &c. In Bird’s Service we find, — “ tō theē,” “ ālsō,” “ ōf glōry,” “ ābhōr,” “ kīngdōm,” &c. These and similar errors were common with all the composers of that time. It is well to look at the errors of other times, if by doing so we are also led to look at and correct our own ; and we are not yet free from gross errors of accent and expression. There are, however, two things which must be learned before much progress can be made in either. Every singer must learn to read both the words and the music before he can succeed in the higher principles of the art. A person who should stand upon a house to indicate the course of the wind would appear no more simple than the teacher who devotes most of his time to teaching expression, while his pupils are ignorant of either of the two languages which they are trying to read. The machinist first forges and then polishes his work ; the builder puts up his frame first, and then finishes the house. So it must be with music ; we must read it before its beauties can be brought out by expression. Thousands of mistakes are now made, from want of attention to this fact, which are as droll and as stupid as those of any age. “ Will I for hell prepare,” from Howard, and “ He, my God, sal-,” from Wilmot, or “ Jesus and our sal-,” which Gardiner in his *Music of Nature* asserts used in England to be repeated two or three times, are examples which could, if they were wanted, be supplied by any teacher in sufficient quantity to astonish, if not frighten, those who have not given attention to it. Let us, then, look at the errors of our ancestors, not to ridicule them, but to gather knowledge by which we may be able to see and correct our own.

## CHAPTER XI.

## OF THE TROUBADOURS AND EARLY FRENCH AND ITALIAN MUSIC.

THE Troubadours performed an important part in the drama of the world, from the tenth to the thirteenth century. While the rulers ground from the muscles and bones of their vassals the money which enabled them to live at home in splendor, or to fight their equally powerful and rob their weaker neighbours, — while it was, on the one side, princely pomp and lordly assumption, and on the other slavish submission, — a new class of men appeared, — a class of singers and poets. These, though far enough from perfection, were superior to either of the other classes; and as they mingled much with both of them, each became changed, and nearer to the other, though always at a vast distance.

Let us look at a picture of Europe as drawn by the Abbé Millot: — “It was in the eleventh century, during the first crusade, that Europe began to emerge from the barbarous stupidity and ignorance into which it had long been plunged. And while its inhabitants were exercising every species of rapine, plunder, and pious cruelty in Asia, art, reason, and ingenuity insensibly civilized and softened their minds.” It was then that the Troubadours — whose numbers until that time had been few — became more numerous, and began to receive encouragement from the great, some of whom had themselves become poets and musicians. They were now everywhere treated with respect, and high-born ladies received them with attention and often gave them encouragement, and “listened to their songs of love with the confusion which is akin to love.” Success called out new effort, and while each of the other classes was without progress, these teachers of the Provençal language made the most rapid improvement in poetry, music, and personal demeanour. Although their poetry would probably now be called uncouth and unmeaning, it was the beginning

whence came the grand and the beautiful thoughts which have since astonished or delighted the world ; and their music, simple as it was, was the origin of melody which is now the source of so much pleasure to those who love music. About the end of the tenth century, the Provençal language began to be used by the poets and singers, and in the twelfth it was in general use, for prose as well as poetry, by those who did not understand Latin. In that century it was in its highest perfection, and was sung, accompanied by the *vielle* and viol, and flute (the players of which were called *Juglers*), and by other instruments, in almost every country in Europe. The Troubadours wandered from one castle and court to another, singing their ballads to kings, nobles, and courtly ladies, and received as rewards clothes, horses, arms, and money. Such as could not sing employed musicians to sing and play for them. Not a little of the history of Europe has been taken from the poetry of the Troubadours.

The story of Richard's place of imprisonment being discovered by his Troubadour, Blondel, is well known. We give the words which Blondel sung : —

“ Your beauty, lady fair,  
None views without delight ;  
But still, so cold an air  
No passion can excite.  
Yet this I patient see,  
While all are shunned like me.”

Richard answered : —

“ No nymph my heart can wound,  
If favor she divide,  
And smile on all around,  
Unwilling to decide.  
I'd rather hatred bear,  
Than love with others share.”

Richard, who not only fought and sung, also wrote poetry. One of his songs was written to a lady while he was in the Black Tower.

Anselm Faidit, a Troubadour who went with Richard to the holy wars, wrote a poem on his death, and set it to music, which, as it is one of the oldest of the Proven-

çal songs, is worthy a place here, if not for the value of the music, for its antiquity. All the music is given, but only one of the stanzas.

Now fate has filled the measure of my woes, And rent my  
 heart with grief un - felt be - fore; No future blessing wounds like these can close,  
 Or mit - i - gate the loss I now de - plore. The valiant Richard,  
 England's mighty king, The sire and chief of all that's good and brave,  
 Of tyrant death has felt the fa - tal sting. A thousand  
 years his equal may not bring, The world from meanness and contempt  
 to save, The world from meanness and con - tempt to save.

The music in the original was written without bars or rests, or the sharp fifth.

This Troubadour married a beautiful and accomplished young lady, whose affections he gained, and whom he persuaded to leave a convent in which she had been placed. She had a pleasing voice, and accompanied her husband from court to court, where she sung his songs in such a

manner as to win the admiration of all who heard her. Toward the close of the fourteenth century, the Troubadours, having become lazy, rapacious, and licentious, fell into disgrace, which, as the people became intelligent, increased, until they were forced to abandon their profession, which became extinct.

#### OF SINGING IN THE CHURCH IN FRANCE.

The Latin language was used in France until the twelfth century by the court and the Church. It was last banished from Paris. For a long time the chants of the Church were sung partly in Latin, and partly in the vulgar or French language.

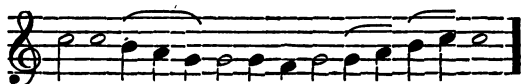
In the rules of the church at Soissons, which were written in 1097, it was ordained that three subdeans, robed in sacred vestments, should sing the following chant : —



We have given enough of the words in the original ; now for the translation, which, it will be seen, relates to the history of the Baron St. Stephen : — “ Listen all to this sermon, both clerks and laymen all around : and I will relate to every one the passion of the Baron St. Stephen : how and by what treason he was wickedly stoned, for Jesus Christ, and for his name : here you will have it in the lesson. (Lesson from the Acts of the Apostles.) This lesson that he reads to you was written by St. Luke, in the Acts of the Apostles of Jesus Christ, inspired by the Holy Ghost. *In diebus illis.* It was in those days of piety, and of so much faith and grace that God in his great mercy died for Christianity. In this happy time, the Apostles beloved of God chose St. Stephen to preach the truth,” &c. These words, and many others, a part

of which were Latin, were sung to the above music which was repeated, as our tunes are now, until they were all sung. It was usual for one of the subdeans to recite each verse in Latin, after which the other two sung it in French. They all sung or recited from a pulpit. The music was written in the missals, from which it is taken, on a staff of four red lines, and in Gregorian notes. The melody is supposed to be older than the words, as it resembles one which Meibonius has in his preface to the seven Greek writers on music, and which he thinks was the same to which the *Te Deum* was originally sung. In one or two of the phrases, the music was slightly different from the above.

The following is part of a French chant for the feast of St. John the Evangelist, which was taken from a manuscript at Amiens. It was written about 1250.



The translation of the words which were sung to it is, —  
 “Good Christians whom God conquered in long battle,  
 when he sent his only Son, hear the lesson that is now  
 read unto you, which Jesus the son of Sirac made. The  
 holy Church selected part of it, and uses it in this feast of  
 St. John, the cousin-german of Jesus Christ, whom God  
 elected, and who wrote both his words and actions,” &c.

In the thirteenth century the secular songs of France were written on a staff of four lines, with no other than the C clef, and in square notes. There were no marks of time, and the embellishments were such as the singer chose to execute. The singer who used an instrument played in unison with his voice. At that time, the harp of twenty-five strings was in use in France. The viol, also, began to be used, and was with some already more in favor than the harp. It sometimes had three, four, and even more strings. Of five ancient representations of it, four have three, and one has four strings. On the portico of the cathedral of Notre Dame is a figure holding a violin



in his hand. This church was first built in the sixth century. It began to be rebuilt in the tenth, and was finished about the year 1200. On the portico of the chapel of St. Julian, also at Paris, which was built in 1331 by the minstrels of Philip de Valois, was a figure with a violin and bow in his hand. This ancient viol, after many changes of form, is still in use as the violin at the present day. It has sometimes been confounded with the *vielle*, which resembled it, but the tones of which were produced by a wheel, which, in one sense, performed the part of a bow, but in a mechanical manner. The statue with the viol and bow upon the portico of St. Julian was that of St. Genet, who, in the time of Diocletian, was a comic actor employed to ridicule the Christians upon the stage. He was converted to Christianity, and afterwards being ordered to worship a statue of Venus he refused, for which he was tortured, and, persisting in his refusal, was beheaded, in the year 303.

In an old French work of 1230 is the following description of a banquet : —

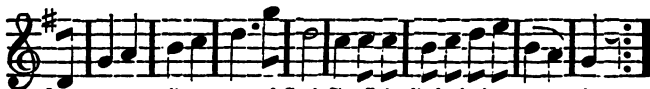
“ When the cloth was ta'en away,  
Minstrels straight began to play,  
And while harps and viols join  
Raptured bards in strains divine,  
Loud the trembling arches rung,  
With the noble deeds we sung.”

Strolling musicians abounded in France as early as the time of Charlemagne, who forbade them admission into convents. *Menestrel* or *Minstrel* was the title given to the *Maestro di Cappella* of King Pepin ; it was afterwards applied to the leader of any band of musicians.

About 1330, the minstrels of Paris formed themselves into a company and obtained a charter ; but the police were soon obliged to regulate their conduct. Philip Augustus banished them in the first year of his reign, but other kings recalled them. Their chief was called the *King of the Minstrels*. Louis IX. allowed them to be free from toll at the gates of Paris, if they would sing a song and make their monkeys dance to the tollman. They

inhabited a particular street, St. Julien les Menestriers. They furnished the music at wedding and other parties, and it seems that they went to them *ad libitum*, for in 1331 they were forbidden to go in greater numbers than had been agreed upon, under severe penalties. In 1395, it was enjoined that they should not, in public or private, speak, act, or sing anything unfit for modest eyes or ears under a penalty of two months' imprisonment, with rations of bread and water. In the reign of Charles VI. they relinquished the juggling art. About that time treble and bass rebecs or viols with three strings began to be used. This was toward the close of the fourteenth century. They were sometimes played in octaves and sometimes in counterpoint, which was now coming into use in France. They were then called high and low instruments, as may be seen by the following: — "Charles, by the grace of God, &c. It having been humbly represented unto us by the King of the Minstrels and other players upon high and low instruments, that since the year 1397," &c.

In the earliest histories of France there are accounts of songs which were composed in honor of their warriors. These were sung in chorus by the whole army when advancing to attack an enemy. He who wrote a song had the honor of leading the music at the head of the army. Would to God that all who make war-songs, speeches, and wars now were obliged to take the same place! Charlemagne had a passion for them, and, like Alfred of England, collected and learned them. The wars in which he was engaged, however, eclipsed the fame of all others, and gave birth to new songs. One of the songs of the time of Charlemagne, in honor of the champion Roland, was long preserved. The Marquis de Paulmay collected what he could of it in the writings of the old romancers, and from them he wrote the following song, which resembles the music of the Marseilles Hymn quite enough to be allowed the paternity of it. It was originally written by a knight called Taillefer, a herald minstrel, who was at the head of the army and was slain at the battle of Hastings, when William became conqueror of the English nation. The translated words agree with the music only as far as to the double bar.



Let every valiant son of Gaul Sing Roland's deeds, her greatest glory,  
Whose name will stoutest foes appall, And hearts inspire for future story.



Roland in childhood had no fears, Was full of tricks, nor knew a letter, Which though it



cost his mother tears, His father cried, So much the better;



We'll have him for a soldier bred, His strength and courage let us nourish;

D. C. To the first four lines.



If bold the heart, though wild the head, In war he'll but the better flourish.

#### OF THE OLD LOVE-SONGS OF THE FRENCH.

The love-songs of Chatelain de Coucey are among the oldest which have been preserved. The following story of him is preserved in a manuscript which was written in 1380. It has been dished up in both great and little romances in many languages, and is given here much abridged. He had an amour with the wife of a French count, whose peace he ruined, when he concluded to go to the Holy Wars. While there, he was mortally wounded, and, calling his servant, he bade him embalm his heart after he was dead, and carry it, with a letter which he wrote, to the woman. Upon the arrival of the servant in France, he was observed by the husband, who, suspecting he was upon some errand of mischief, caught him, and obtained the news of Coucey's death and the casket containing the heart, letter, &c. The Count ordered his cook to prepare the heart and serve it up to his mistress. After dinner, he asked his wife if she relished what had been prepared for her. "Yes," said she. "I thought

you would," said he, "for it was the heart of Coucey." The story goes on to say that the woman never ate any more, but starved herself; but that is all nonsense. Such a woman would live as long as Tantrabogus, and love a dozen other men.

The following song was written by Coucey about 1190.



How my soul delights in spring, When all nature's gifts return,



When each voice is prone to sing, And each tender breast to burn.



Woods and meadows then assume All their gay and sweet attire,



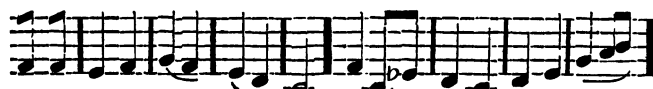
Yet green trees or flowers in bloom Hapless me no joys inspire.



For, uncertain if my fair Will allow me long to live,



Joining hands, I make a prayer, Death or light she'll instant give.



But while thus, 'twixt hope and fear, Oft with aching heart I sing,



For existence still is dear, And delays fresh terrors bring.

Only one stanza is given here, as that is all which is wanted for the music, and the words themselves are good for nothing.

In a manuscript in France, which was written about 1240, is an account of a concert in which more than thirty different kinds of instruments were used.

There is in the Bodleian Library a splendidly illuminated copy of the Romance of Alexander, in which are painted the following instruments : — flutes, harps with ten strings, hautboys, bassoons, trumpets, small kettle-drums carried by a boy and beaten by a man, cymbals, long speaking-trumpets, hand-bells, guitars, bagpipes, different kinds of vielles, viols or rebecs with three strings, played with a clumsy bow, and regals, or portable organs. The writing of this book was finished in 1338, but the illuminations were not completed until 1344, which shows that six years may have been spent upon that part of it alone. The book is only a copy, the original of which was made in 1140, and was written by three authors in as many parts. The illuminations are thus described : — “ Besides grotesque figures and musical instruments in the margin, the principal incidents in the poem are represented in the beginning of each book, where the heads, drapery, buildings, arms, and military engines are well designed,” &c. It contains an anecdote of Alexander and a female, in which Aristotle is shown in a most unphilosophical situation, and we insert it, together with the song which is said in the anecdote to have been sung upon the interesting occasion. Alexander, upon his return from the conquest of India, became enamoured of, and devoted himself entirely to, a beautiful young female, and gave up all his plans of conquest for her. His officers became impatient and began to murmur, while his tutor, Aristotle, upbraided him, and endeavoured to show him the impropriety of his conduct. Alexander for a time forbore to visit her, and when he did he was forced by her tears, caresses, and reproaches to excuse himself, by telling her why he had absented himself from her. She resolved to be revenged upon Aristotle, and request-

ed Alexander to be at his window the next morning at daybreak, when she went into the palace garden, and sung under the window of Aristotle, who, hearing her, went out into the garden to meet her, where she so bewitched him that he made dishonorable proposals to her, to which she consented upon condition that he would first bring from the stable a saddle and allow her to put it upon his back while he was upon his hands and knees, and to mount upon it and be carried round the garden. To this he consented, and while she was thus mounted and taking an airing upon her wise horse, she laughingly sung the song which follows : —

Thus blindly he pro - ceeds, Whom love at pleasure leads,  
 As all who live must bear The ills which mortals share,  
 So all who love with zeal Must pain and anguish feel.  
 Thus blindly he pro - ceeds, Whom love at pleasure leads.

Alexander, who had been a spectator of this philosophic feat, now came to them and asked his tutor if he had lost his senses, when Aristotle with shame replied, — “ I reproached you with the intemperance in youth from which my old age has not been able to protect me.” We fancy that young lady might have played one of Aristotle’s “ immortal flutes,” or she might have used it as a riding-stick.

#### THIBAUT, KING OF NAVARRE,

Was a poet, a musician, a lover of other men’s wives, a holy-war man, who sent thousands of souls out of the world in heathen lands, perhaps as a justification of all manner of wickedness at home. He was born in 1201, and died in

1254. Most of his songs are of love, and the following account of an adventure of his is droll enough to merit a place, even if the music which accompanies it were not, which, however, it is, both on account of its age and the proof it gives of the early adaptation of words to music.



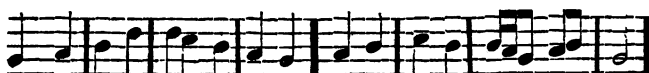
Early strolling at my leisure, 'Twixt an orchard and a grove,  
While a damsel, for her pleasure, Sweetly sung the pains of love.



Thus be - gun her amorous strains: "Cupid holds me fast in chains."



Eager I approach the maid, Hoping she who could so warble



Had a heart not made of marble, When Good day, sweetheart, I said.

She returned my salutation

With a look so fresh and pure,  
I'd have given my soul's salvation

Her affection to secure.

"If you'd love me," straight I said,

"Fine as queen you shall be made."

"Knights," she said, "are full of art;

First they win a girl, then cheat her; —

Sooner I would wed with Peter,

Than a lord that's false of heart."

"Much, my dear, you are mistaken ;

Gentlemen alone can love ;

Honor, ne'er by them forsaken,

All deceit must disapprove.

Learn a stupid clown to slight,

Who your worth can ne'er requite ;

Him to vulgar charms consign ;

If, my life, you will endeavour

To love me as well, you ever

Shall be happy, rich, and fine."

"By Saint Mary, Sir, you're losing

All the pains you take to ensnare ;

Words so soft and so amusing

Must have ruined many a fair.

But the fame is spread abroad  
 Of the tricks, deceit, and fraud  
 Practised by each gilded beau ;  
 If your words were ten times sweeter,  
 Still I would be true to Peter ;  
 Therefore pray, Sir, let me go."

Here she showed disapprobation,  
 And a wish to get away ;  
 Nor had prayer or supplication  
 Power to prolong her stay.  
 Then, emboldened by despair,  
 In my arms I seize the fair ;  
 When with terror and affright  
 Loud she roars for help on Peter,  
 As if bear began to eat her,  
 With a furious appetite.

Peter, to the cries she utters,  
 Answers in a neighbouring grove,  
 Numerous threats of vengeance mutters,  
 Furious to relieve his love.  
 Hearing this, I thought it best  
 Instant to give up the jest.  
 Swift I mount my palfrey, when,  
 Seeing I through fear was flying,  
 Loudly she continued crying,  
 "Fie on all such gentlemen !"

Peter may well have been proud of his mistress.

No French music has been found in more than one part before the fourteenth century, during which the rules became somewhat settled and understood.

#### OF EARLY ITALIAN MUSIC.

We need not be surprised that music made slow progress in Italy, when we are told that the language was almost entirely changed in the course of a few centuries. The Romans had almost two distinct languages, one for the learned and for books, and the other for the unlearned. Until the twelfth century, the Latin language was used in the courts of justice and in polite conversation. As late as 1340, letters, even to women, were written in Latin. In 1500, the bishops preached in Latin, and their sermons were repeated the next day to the common people by friars, in the vulgar tongue. Even later than that time, sermons were made, one half in Latin and the other half



in Italian. It could not be expected that, in such a state of things, there should be much music or rhyme. On the mosaic in the cathedral at Ferrara were Italian rhymes, which were written as early as 1135. The first in Tuscany were written about 1184. Little other proof of their existence is found before 1200. The Italians learned from, and imitated, the Provençal Troubadours. In 1268, a procession of women marched through the streets of one of the Italian cities, accompanied by cymbals, drums, flutes, viols, and other instruments, upon the occasion of Prince Conrad marching against the king of Sicily. Women in Italy were hired, in those times, to sing and weep at funerals. Soon after, it became fashionable to be generous to strolling musicians, whose numbers soon increased so much that they were found at almost every door.

One of the most singular customs which fashion ever brought about prevailed in Italy at this time, and afterwards spread to other parts of the world, — that of giving the rich robes, which it was usual for guests to present to him who made wedding or other feasts, to the minstrels who attended at them. At a marriage which was celebrated at the court of Mantua in 1340, the bridegroom had given to him a great number of rich and precious vestments, called robes, and we are thus informed what became of them : —

“ And all these costly robes of state,  
In all three hundred thirty-eight,  
To fiddlers and buffoons were given.”

The robes were not the only recompense which they received.

“ Eight days their sports were held, where valiant knights,  
In tilts and tournaments, their prowess show ;  
And minstrels full four hundred crown the rites,  
While dance and song teach every heart to glow. .  
To these and each buffoon who here was found,  
Or gold was given, or robes of costly sort ;  
And all, so well their sprightly arts were crowned,  
Depart contented from the splendid court.”

#### OF THE MARRIAGE OF LIONEL, DUKE OF CLARENCE.

Lionel, a son of Edward III. of England, married

Violante, daughter of the Duke of Milan. He gave five hundred superb dresses to the musicians and buffoons who were assembled at Milan at the time, and her father gave them many more, while his brother "rewarded them munificently with money on the occasion." How many English and Milanese had to work like slaves to supply the gold for that extravagance is not told. This custom of giving cloaks to musicians, though practised at other times, was now carried to an excess as sinful as ridiculous. In an old French tale, a woman complains to a yeoman, her husband, who had taken her robe and given it to a minstrel. It sounds a little like scolding, but there are few who will not forgive her for it.

"I would not own the wretch for kin  
 Who would the minstrel trade pursue;  
 He 'd better dry shave head and chin,  
 And with the hair cut off the skin,  
 Than herd with such a worthless crew.  
 Let splendid knights with usual pride  
 On fiddlers lavish such rewards,  
 But 't is to meaner fools denied  
 To strip themselves for vagrant bards."

Franco Sacchetti, an early Italian writer, asserts that the first part of Dante's work, which was written before his exile, was committed to memory and sung through the streets by the common people. The melody was probably one in common use, and this is an early account of words acquiring a street popularity, as it was before 1321. One day, as Dante was passing a ballad-singer and a country fellow, they began to sing his poetry, when they pronounced his words so vulgarly that he became enraged, and severely punished them for their ignorance.

#### MADRIGALE.

Dante wrote this word *Madriale*. It was first applied to religious poems, addressed to the Virgin *alla Madre*, whence *madriale* and *madrigale*. It was afterwards applied to short poems upon love and gallantry, and its original meaning forgotten.

## MUSICAL SOCIETY AT FLORENCE.

A society was formed at Florence in 1310, the members of which were called *Laudesi*, and whose duty it was to learn and sing the *Laudi* or spiritual songs of the times. It was in a flourishing condition in 1770, when Dr. Burney heard them sing, and is probably still in existence. If so, it is doubtless the oldest musical society in the world. Many collections of their songs have been published, one of which was as early as 1485. In 1700, they went to attend a jubilee at Rome, and sang in procession through the streets of that city. At first, of course, they sung only the air or melody. They would, however, naturally adopt all improvements, and in 1546 they sang in many different parts. In one of their manuscript books of songs, the preface gives the date of their foundation, and says, — “These are the hymns which are written and ordained by the noble and holy members of the said company of Friars of All Saints at Florence, according to the table of contents, and first, a Hymn to the Blessed Trinity.” This hymn, and the music, which was written in Gregorian notes, without bars, and in one part, is given here, on account of the resemblance it bears to the tune Hamburg.



Al - la tri - ni - ta be - a - ta da noi sem - pre a - do - rata

Tri - ni - ta glo - ri - o - sa u - i - ta me - ra - vig - li - o - sa.

Tu sei Man - na sa - por - o - sa E tut - tor de - si - de - ro sa.

## OF PETRARCH.

He had the honor of receiving a letter from the Roman Senate, and one from the University of Paris upon the same day, inviting him to accept the laurel crown. He accepted the invitation from Rome. The morning

of the ceremony at Rome was ushered in by the sound of trumpets. After the ceremony at the Capitol, a procession was formed, which went to St. Peter's. It was accompanied by two choruses, one vocal and the other instrumental, "who were continually playing and singing by turns sweet harmony." He was a musician, and "left his good flute to Thomas Bombasio of Ferrara." In his poetry he celebrates the singing of Laura. In one of his sonnets he speaks with rapture of her performance at a party of pleasure. — Crowned, 1341. Died, 1374.

## CONCERT.

The old English writers called a musical exhibition a *consort*, which signified union, concurrence; but it has been changed to *concert*, which originally signified contest, dispute, quarrel.

## OF THE PLAGUE AT FLORENCE.

In 1348, that ancient scourge of mankind, the plague, broke out at Florence. There were then two methods of escaping the contagion, in each of which music was an agent. The first was, to avoid all communication with the sick, and all knowledge of the suffering and distress which it caused, to adopt a temperate diet, and to amuse one's self with music and other innocent pleasures. The other was to throw aside all care, gratify the appetites, and indulge in dissipation of all kinds, — to laugh, sing, and sport from morning till night. Parties were formed for this purpose, at one of which, after supper, a servant came in, who played upon a bagpipe, to which the company danced. Next, there was a song by a lady, who was accompanied by a gentleman upon a flute. The pleasures of the next day commenced with a carol, then a song was sung, to which there was a chorus, in which all the company joined. The selfishness of those who adopted these methods proves that they were equally unfit to die, and therefore they were wise to try and preserve their bodies, for "souls they ne'er had ony."

At this time, there seem to have been no eminent mu-

sicians in the world. It was a dark age of music. The organ was the instrument which first aroused the energy and excited the wonder of the people.

#### FRANCESCO CIECO

Was deprived of his sight, when a child, by the small-pox. He began his musical education by singing to amuse himself, and ended by being the best organist of his time. He was honored with the laurel crown at Venice. Without ever having seen the keys of an organ, he played in such a manner as to astonish every hearer. He was no doubt the first of the eminent men who have understood and mastered that noble instrument. Although he left no music to show that he was a composer, we cannot doubt that he astonished as much by his music as by his manner of playing the organ. He died in 1390.

Before 1481, an organist named Antonio had become so celebrated, that "most excellent musicians had come from England and the most distant regions of the north, crossing the sea, the Alps, and the Apennines, in order to hear the performance of Antonio."

#### OF THE TRANSPOSITION OF THE SCALE.

Prosdocimo, an Italian theorist, was one of the first who transposed music from the scale of C. It was opposed by Philip de Vitry, who said that it was placing the half-steps where they ought not to be, and that it was false music. The only half-steps in common use until this time were from E to F, from B to B flat, and from B to C. John Tinctor said that it was using intervals which were not found in the harmonic band, and other writers called it altered music ; but Prosdocimo proved it to imply nothing more than music in which flats and sharps were necessary. The character which he used for a sharp was not like that used at present.

Leonardo da Vinci was a performer on several instruments. He invented a new lyre, which was in the form of a horse's skull. We may never know how good an in-

strument it was, but certainly it was as "homely as a horse's head." Others of the old painters were taught music as a profession.

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## CHAPTER XII.

### OF MUSIC IN THE SIXTEENTH CENTURY.

#### ITALIAN MUSIC.

FRANCHINUS GAFURIUS was born in 1451, and it was the wish of his parents that he should be a priest ; but he showed so much genius for music that he was allowed to choose that as a profession. He visited most of the Italian cities, learning at some of them and teaching at others, until he became the best musical theorist of his age. He published a treatise upon harmony in 1480, at Naples, which was corrected and republished at Milan, in 1492. It was the second work upon the theory of music published after the invention of printing.

At Milan he read lectures on music to crowded audiences, and had a faculty granted him by the Archbishop and the magistrates of the city in 1483. He was the first who collected the writings of the ancient Greeks who had written upon music. He translated them into Latin. He wrote many other works, and closed a long and useful life in 1520. "If," says a writer, "a life spent in advancing science, and in a series of laudable actions, can entitle a human being to fame in this world and felicity in the next, his claim to them is indisputable."

#### PIETRO AARON,

A Florentine, of the Order of Jerusalem, and Canon of Rimini, was a voluminous writer on music. His second and best work was printed in 1523 and 1529, at Venice, and again, with additions, in 1539. He was also a practical musician, and had been admitted to the Pope's chapel in the time of Leo X., who was fond of music and a patron of musicians. His books were published in the Italian

language, so that, although they contained little which was not known before he wrote, they were of more practical use than others, as they could be read and understood by practical musicians. Some of the harmonic combinations which he forbade have since his time come into common use. He became involved in the controversy which arose upon a question which was agitated for a century by theoretical musicians, that of musical temperament.

Bartholomeo Ramis, a Spaniard, was the first modern musician who advocated its necessity. He was answered by Burtius, who, jealous of the honor of Guido, entered the lists in his favor. Spartaro, an able theorist and a scholar of Ramis, next entered the arena, after which the war became general.

Passing over several writers, who wrote merely to sustain musical theories, we come to Doni, a practical musician and composer and an intelligent writer. He published a catalogue of all the works on music which had been printed in the Italian language, and wrote of many manuscripts which he had seen, and also noticed all the music-books which had been published at Venice since the invention of printing. He gave a list of the composers in Venice, in all seventeen, of whom seven were Netherlanders and the rest Italians. He was so much in favor of the music of his own time, as to care for that of no other. He says, "There are musicians now, who, if Josquin were to return to this world, would make him cross himself. In former times, people used to dance with their hands in their pockets ; and if one could give another a fall, he was thought a wit and a dangerous fellow. Henry Isaac then set the songs, and was then thought a master ; at present he would hardly be a scholar."

In 1553 a book was published at Rome, in which was an account of a concert, which, a short time before, had been given at Naples. It was a vocal and instrumental concert. The singers accompanied themselves on instruments. The soprano singer was a eunuch, and many of the nobility sung or played. This shows the class of people who sung and encouraged music at that time.

In 1555, Vincentino published a book at Rome, entitled "Ancient Music reduced to Modern Practice." He had a controversy with another professor, who maintained that modern music was only written in the diatonic scale, while he himself asserted that it was composed of the diatonic, the chromatic, and the enharmonic scales. The question was discussed in the Pope's chapel, and the judges gave the prize (two gold crowns) to the champion for the diatonic scale. Disputes of this kind were common between music, and also between other professors.

ZARLINO,

The most celebrated theorist of the sixteenth century, was born in 1540. He began to publish when only eighteen, and continued to do so until he died, in 1599. Although he became much celebrated before his death, and has continued to be so since, he was a writer upon what others had invented rather than an inventor; and as a practical musician, he labored more to show what could be written, than to write that which was pleasing. His music was always correct, and that was all; it was made entirely by calculation, and left the ear out of the question. His elements of counterpoint, however, and his fundamental rules for composition, were more clear, and illustrated by more and better examples than those of any other writer who had preceded him upon those subjects. The laws of canon and fugue, which were not noticed by Franchinus, and only touched by Aaron and Vincentino, were carefully written out and exemplified by him. He gave rules for the composition of motets and madrigals, and placed the melody in the tenor and not in the soprano part, which proves that eunuch singers were not yet common. He noticed the rage which prevailed in his time for writing music in many parts, — as many as fifty sometimes, he says, — and well observed that nothing but confusion could come from it. His idea of the learning and study which were required to make a musician would frighten most musicians of the present day; yet as his great learning was almost entirely devoted to speculations upon questions of no practical importance, and as his



compositions appear insipid when compared with those of Palestrina and others of his time, they may hope to be as useful, if not as learned, as he was.

VINCENTIO GALILEI,

A Florentine nobleman, was a writer upon the science of music, and a player upon the lute. He was a scholar of Zarlino, but being a practical musician he often had controversies with his teacher. He asserted that in his time there were but four great performers upon, and composers for, the organ. He mentioned the *viola de arco* and the *violone*, but not the violin, in his writings. He complained of the "embroiderers" of his time, who so disguised the melody that it could not be found. He asserted that the Italians, who possessed the harp before the time of Dante, obtained it from Ireland, and that it was only a cithara with many strings, the number of which had increased until in his time it had four octaves and a tone. He wrote of the harpsichord, which he said had originated from the harp, and, indeed, was only a horizontal harp. The guitar, he said, came to Italy from England, and he asserted that the English were once celebrated for the manufacture of that instrument.

ARTUSI,

Of Bologna, compiled a work from Zarlino and others, which was compressed so skilfully as to be more valuable than any of the works from which he selected. It was published at Venice in 1586.

In one of his books he gave an account of a concert given by the nuns of a convent at Ferrara, in 1598, during the festivities attendant upon the marriage of Philip III. of Spain with Margaret of Austria, and of the Archduke Albert with the Infanta Isabella, the sister of Philip. They used the cornet, trumpet, viol, double harp, lute, flute, and harpsichord. The violin was only slightly mentioned, as it had yet hardly become known in Italy as a concert instrument. It was a singular notion, that of getting up a concert by nuns in honor of a double marriage.

In 1588, Orazio Tigrini published at Venice his *Compendium of Music*, which was printed in large Roman types, instead of Italic, in which most books had as yet been printed. He was one of the first who wrote of the impropriety of composing music for the Church upon old and vulgar ballad-tunes. The cadences which he gave were afterwards used by Morley without giving him credit for them. He was in favor of the old system of twelve ecclesiastical modes, and was almost the last writer who advocated their use. He was also one of the latest writers who gave rules for discant.

In the same year, Pietro Pontio published a musical work. This writer was a composer and a practical musician. After giving rules by which persons might learn to read music, and others to illustrate the science of harmony, his book closed with directions for composing masses, motets, psalms, madrigals, and *ricercari*.

#### RICERCARI.

This term was used, soon after the invention of counterpoint, for music to be sung without words, as solfeggios. The term Fantasia was afterwards applied to similar music, and to that succeeded Sonata and Solfeggio. It was sometimes set to words, but without any change of name.

#### ZACCONI OF PESARO

Published a work on music in 1592 and 1596, in which he proposed to give instruction for the correct composition and performance of every kind of music! He was almost the only writer of the sixteenth century who did not go through the useless discussion concerning the ancient Greek systems of music.

The records of the Pope's chapel were destroyed at the burning of Rome, in 1527, by Charles V., and they were afterwards kept in a careless manner until the time of Palestrina. Between these two events, Netherlanders and Spaniards had been composers for this chapel, in common with Italians.

## GIOVANNI ANIMUCCIA

Was a native of Florence, and was an eminent composer and Maestro di Cappella of St. Peter's. He composed the first Laudi, which was sung at the New Church on Sunday evenings for the purpose of filling the house, and which was the germ from which has come the oratorio. He wrote motets and madrigals, which were published at Venice in 1548, and his masses were published at Rome in 1567. He died in 1569, and was succeeded in his office by

## PALESTRINA.

This great and good man was born at Palestrina in 1529. He was not only one of the best musicians of his age, but his music has continued to be used in Europe, and has maintained its power to give pleasure in all the changes through which music has passed, while the best and most popular composers have always, in every age, borne testimony to its excellence. He was admitted to the Pope's chapel about 1555; in 1562 he was elected Maestro di Cappella of one of the churches at Rome, and in 1579 was appointed to the same office at St. Peter's. He died in 1594. The following notice of his death is upon the records of the Pope's chapel:—"Feb. 2, 1594. This morning died the most excellent musician, Signor Giovanni Pierloisci, our dear companion and Maestro di Cappella of St. Peter's church, whither his funeral was attended, not only by all the musicians of Rome, but by an infinite concourse of people, when *Libera me Domine* was sung by the whole college." He was buried in the church of St. Peter, near the altar of St. Simon and St. Jude. The music sung at his funeral was his own composition. Upon his coffin was the following inscription:—"Joannes Petrus Aloysius Prænestinus Musicæ Princeps." He was a diligent writer, and the amount which he wrote may appear almost incredible to those who see only a tune or two in some of the common books credited to him. He composed twelve books of masses, in one of which is the mass he wrote to avert the anger of the Pope.

The Pope and his conclave were offended at the manner in which the mass had long been set and sung, and they determined to banish music in parts from the Church. At that time, Palestrina, who was only twenty-six years old, proposed to compose a mass which should be in the true ecclesiastical style. His proposal was accepted, and his mass was performed before the Pope and the Cardinals at Easter, in 1555. It had the effect which Palestrina intended, and music was restored to favor. It is too long for this work, but it is to be hoped that this and other works of his will soon be published, not in psalm-books, but in a work of standard music. He also wrote motets in four, five, six, seven, and eight parts ; in all, nine books. He wrote many other books of music, one of which was a book of sacred, and another of secular madrigals. He composed for many years upon old vulgar tunes, but abandoned the absurd practice in 1570. He had many friends and few enemies. A collection of psalms, set by fourteen of the best composers of his time, was dedicated to him. He was beloved by all who knew him, and his name has ever since been heard with respect, and by many with veneration. But is it not singular that he is not called by his proper name, but by that of his birth-place ? It may have been the custom, but is it quite right ? However, it would be difficult to take greater liberty with the names than has been done with the music of the great composers.

#### NANINO

Was admitted to the Pope's chapel as a tenor singer in 1577. He was a friend of Palestrina, and they together opened a music-school at Rome. Palestrina left the general superintendence of the school to Nanino, only attending to explain the doubts and difficulties which sometimes arose among the pupils and the professors of music from other cities, who in great numbers attended the lectures. Nanino had a musical controversy with a Spanish professor, in which he was the victor. He published many madrigals, which are lost, but some of his

chants, which are preserved in the works of Palestrina, prove him to have been an excellent composer.

FELICE ANERIO

Succeeded Palestrina as Maestro di Cappella of the Pope's chapel, where his compositions were long used. He printed madrigals for six voices, at Antwerp, in 1599, and canzonets at Frankfort, in 1610, which were received with favor.

ALESSANDRO ROMANO,

A singer in the Pope's chapel in 1560, was the first who wrote canzonets for four and five voices. He was so good a player upon the viol, that "della viola" was attached to his name. He was the first who composed motets to be accompanied by many instruments.

ANTONIO CIFRA

Was Maestro di Cappella to several of the churches of Rome, and to the court of Charles of Austria. He at length went to Loretto, where he died. His church music was excellent, but his music to secular words, especially when he wished to be lively, was dull, uncouth, and inelegant.

GIOVANELLI

Was admitted to the Pope's chapel in 1599, and was Maestro di Cappella to two churches in Rome, when, upon the death of Palestrina, he succeeded him in that of St. Peter's. He wrote much music, and in the same style as that of Palestrina.

LUCA MARENZIO

Was the best composer of madrigals who had ever yet written. He brought that species of music to a degree of perfection which has never since been excelled. He began to write at an early age, and published seventeen books of madrigals and other music. He was Maestro di Cappella to two cardinals, and patronized by many princes and by the king of Poland, from whose service

he returned to Rome and was admitted into the Pope's chapel. He died in 1599. In all the great number of his compositions there is scarcely one to be found in triple time. Some of his movements were in common use for more than a century, and were even used by Purcell, Handel, and others.

#### ADRIAN WILLAERT

Was Maestro di Cappella of St. Mark's, at Venice, and was an eminent composer. Once, while at Rome, he heard one of his motets performed, and, upon inquiry, found that it was quite popular, but that it was attributed to Josquin. For fifty years his compositions were found in every music-book. Zarlino gives to him the honor of the invention of music for two or more choirs, or double choruses. His ingenuity in constructing musical canons was wonderful, and his want of melody equally so.

#### LUIGI DENTICE,

Of Naples, published his Dialogues on Music in 1553, and a work on vocal and instrumental music in 1601. This last work contained a list of the favorite performers on the lute, organ, viol, guitar, trumpet, and harp.

The first secular music in parts, after the invention of counterpoint, was the harmony set to the common tunes of the kingdom of Naples. These, under several names, were as much in fashion all over Europe, in the sixteenth century, as the Provençal had been in preceding times, or as Venetian ballads were in the seventeenth and eighteenth centuries, or as negro melodies are in this country at present. There was much wit and humor in the words, many of which show that they were intended to be sung about the streets. Three books of them were published in 1570, by an author who wrote both the words and music.

#### THE PRINCE OF VENOSA

Was one of the best musicians of his time. His teacher was Nenna, a celebrated composer of madrigals.

Most of the productions of the Prince were also madrigals. They were very popular, and passed through many editions in different countries in Europe. It may, however, be supposed that they owed some of their popularity to the station of their author, as there is little in them which would give pleasure now. It has been asserted that they were composed upon the Scotch scale, and are similar to the Scotch melodies; but Burney says that they are not only unlike those melodies, but that they have no melody at all. He died in 1614.

#### COSTANZO PORTA

Was born at Cremona. He was Maestro di Cappella at Padua, Osimo, Ravenna, and also at Loretto, at which place he died, in 1601. He was contemporary with Tallis, and his style was similar to his. His compositions, of which he left many, are very valuable, as curious relics of old music. He was a celebrated teacher, and had many scholars.

#### GASTOLDI

Wrote thirty books of music, and although so numerous, his melodies are superior to those of most composers of his time. He set many ballads to lively and graceful music. His first edition of this music was published in 1591, and many of the pieces were *Fa La's*. This was four years before Morley published music to such words in England.

#### ORAZIO VECCHI

Was a native of Milan. He was for many years Maestro di Cappella at Mantua. He was also a poet, as well as a musician. His Canzonets, published at Milan and Venice from 1580 to 1613, were reprinted and sung all over Europe. He wrote several books of sacred music.

#### MONTEVERDE,

Of Cremona, was a composer, and an excellent performer upon the tenor viol. He was appointed Maestro

di Cappella of St. Mark's at Venice. In 1582 he published a book of madrigals, which were in the style of his time. He soon after published works in which the established rules of counterpoint were violated, and which caused a bitter controversy between him and those who were content with music as they found it. However, these innovations gave pleasure to his hearers; and other composers were obliged, after the usual opposition, to adopt them. The music which he composed after he made these innovations was much superior to that he wrote earlier, as he determined the key of each movement, which was not only an improvement upon his own music, but also upon that of others. He was, doubtless, the most original composer of his time.

Andrea Rota was a native of Bologna. He was an excellent harmonist, and a composer of madrigals, whose book was published in 1579.

Francesco Corteccia, a composer of Florence, was Maestro di Cappella to the Grand Duke Cosmo II. for thirty years. His published works do not lead one to suppose he was a very pleasing composer. He died in 1581.

Constantius Festa, of Florence, was one of the best composers before Palestrina, and his music was thought good many years after his time, though it would now appear antiquated. The second edition of his works was printed at Venice in 1559.

#### GERMAN MUSIC.

IN 1470 Bernhard, a German, invented foot-pedals for the organ, while he was residing at Venice.

A German work upon the theory of music, which was published at Friburg in 1503, was the oldest which Burney was able to find. Although almost entirely taken from Boethius, it was often quoted by old Italian writ-



ers. After that time new works were published at intervals of two or three years, but without containing much that was new. One of them which appeared in 1535 was republished by John Dowland, seventy years afterwards, in England, and after Morley's Introduction, which was a much more useful book. In 1531, and again in 1536, a book was published for the use of children, by George Rhaw, Wittemberg. Walther says that this useful little work contained all that was necessary until the learner proceeded to the study of composition. In 1537 a book was published at Nuremberg which was said to be made for the purpose of teaching those who used it to read music; and another was published the same year at Luneberg, professedly for the same purpose. These three books were the first ever made from which one could learn to read music before understanding the science, a knowledge of which could not be acquired in less than eight or ten years. Honor to the Germans, who first discovered that a people may learn to sing without devoting a whole life to it! Honor to George Rhaw, who made the first singing-book for children!—even though he made it in a language which few children could read.

#### LUSCINIUS,

A monk of Augsburg, published a musical work in 1542, in which he gave representations of the musical instruments which were then in use in Germany. The virginal, spinet, and clavichord were instruments which preceded the harpsichord, and were, in form, similar to the first piano-fortes that were made. Also an upright harpsichord, a regal, or portable organ, which was composed principally of reed stops; it was not unlike the instruments which are now made, and called *Æolians* and many other names; it was used in the processions of the Catholics. Also a church organ. Of bowed instruments there were the monochord, the rebec, or violin with three strings, the viol da gamba, an instrument similar to the violoncello, and the vielle. The monochord was invented by Pythagoras, and in his time had but one string.

Others had been added to it, until, at the time when Luscinius wrote, it sometimes had eight. It was only a flat piece of wood from two to four feet long, with a movable bridge, and its use was to measure the tones, or steps of the scale. The other instruments were the *vielle*, lute, harp, dulcimer, cornet, *schalmey* or bass clarinet, and various kinds of flutes, one of which was the German flute. There were four instruments peculiar to Northern countries: the Russian flute, the crooked horn, a kind of shawm, the goat's horn, and the *zincke*, a small cornet. Also the bagpipe, trumpet, sackbut, side and kettle-drums, French and bugle horns, jews-harps, and clappers. They were no doubt most of them in common use in his time.

#### HENRY LORIS OR LORIT, CALLED GLAREANUS.

In 1547 this philosopher and theorist published his work on music called the *Dodecachordon*. It advocated new principles, which have since been proved false, but it contained much to interest the musical reader. This writer, who has been quoted and misquoted, who has been referred to as high authority by some and ridiculed by others as no authority at all, like many others, has never been called by his proper name, but by that of the town in which he was born. He died in 1563.

Several other writers published works before 1580, which, however, contained nothing new. In that year, Bilenius wrote against the doctrines of Glareanus. In 1582, Hofman, a school-teacher, published a treatise upon the tones or modes of the Church. In 1592, Calvisius, the son of a poor peasant, published a work upon music, which proved him one of the most learned theorists and best practical musicians of the time. It contained all which was known of harmony at that time, and was so written as to be easily understood. In 1615 he set the 150th Psalm to music of twelve parts, for three choirs. His music was quite equal to that of any writer of his time.

All the books which have been noticed were written in Latin, and as the greater portion of the people could not

then even read their own language, we may imagine what proportion of the whole population were the wiser for them.

In 1544, George Rhaw published one hundred and twenty-three sacred songs for children, in the German language. In 1571, John Knesal published vocal pieces for five, six, and seven voices, to be accompanied with instruments.

Montagne, who travelled in Germany in 1580, describes the music which he heard at Kempton, in Bavaria, as follows :—“ The Catholic Church of this city, which is Lutheran, is well served. On Thursday morning, though it was not a holiday, mass was celebrated in the abbey without the gates, in the same manner as at Notre Dame in Paris on Easter day, with music, organs,” &c. At the church of the Lutherans, he heard one of the ministers preach, and “ when he had done, a psalm was sung, in German likewise, to a melody a little different from ours. At each stave, the organ (which had been but lately erected) played admirably a kind of response to the singing.” This is perhaps the first notice of interludes between the verses while singing which is to be found. Again he says, — “ As a new-married couple went out of church, the violins and tabors attended them.” He also heard chimes in Bavaria. The following is his description of the music which he heard in one of the Reformed churches :— “ Two seats are placed, one for the minister, and for the preacher when there is one, and another below, for the person who leads off the psalm. After each verse, the congregation waits till he has pitched and begun the next ; then they all sing together, *pêle mêle*, right or wrong, as loud as ever they can.”

RODOLPH AGRICOLA,

Who died in the prime of his life, was one of the first men of his time. He was remarkable for his knowledge upon every subject, and was an excellent practical musician and composer of music. He was an organ-maker,

and one of his, which Burney says had the sweetest stops he ever heard, was in St. Martin's church at Groningen as late as 1770. He was also an excellent player upon the lute, and a good singer.

In the sixteenth century, there were more and larger organs, and better organists, in Germany than in any other part of Europe.

In 1592, a contract was made by David Beck, of Halberstadt, to construct an organ for the castle church of Groningen. It was four years before it was finished, and in 1596 it was played upon by the most eminent organists in Germany. There were fifty-three who signed the certificate of approbation, whose names were inserted in a book written by Andrew Werckminster in 1705. This musician was born in 1645. He was an eminent organist, and wrote a history of organs and of organ-making in Germany which contained many curious and interesting facts. He was appointed by the king of Prussia inspector-general of all the organs in Prussia.

#### FRENCH MUSIC.

In the reign of Francis I., or from 1515 to 1547, the spinet was in common use by females in France at court and in the higher classes of society. Marot, who dedicated his version of the Psalms to them, says he hopes that divine hymns will supersede love-songs, and fill their apartments with the praises of Jehovah. He tells them to accompany the Psalms upon the spinet.

#### CLEMENT JANNEQUIN

Composed music early in the sixteenth century. One of his pieces was a description of a battle which was fought between the French and Swiss armies in 1515, and which lasted two days. There were in it several movements, in which the noise and confusion of a battle were described, together with the sound of guns, trumpets,

fifes, and drums. He also wrote music in imitation of birds, which was earlier than it was done in England.

At many of the dances in the early part of this century, when military glory eclipsed all other, the only music was the fife and drum.

Books of sacred songs, versions of the Psalms, madrigals, and other music, began to be published at Paris and Poitiers about the middle of the century.

In 1564, John D'Etrée, a hautboy-player, published four books of Danseries. He wrote down the lively tunes, which until this time had been learned by the ear, and played by rote, in different parts of the kingdom. He gave the tunes the names of the provinces in which he found them, as psalm-tunes were afterwards named from cities, towns, and counties.

At the funeral of the French poet Ronsard, in 1585, the burial service was new set to music in parts, with instrumental accompaniments. It had before been in plain chant. It was sung by the best singers in France, who were ordered to attend for that purpose by the king.

John A. Baif, another poet of that time, set his own poetry to music. He published several books, of which both the words and the music were his own. He established an academy at his house, in the suburbs of Paris, and gave concerts there, which were often attended by Charles IX. and Henry III. and the principal persons of their courts.

#### CHARLES IX.

Was very fond of music, and patronized many musicians. Costeley, his organist, was also his valet de chambre. Adrian Le Roy, his lutanist, and Stephen, one of his singers, were brothers-in-law to Ballard, who was the first printer of music in France. One of his singers was in 1572 made Bishop of Montpellier.

Those persons in our age who are trying to prove that the cultivation of music tends to improve the minds and morals of its votaries find such brutes as Charles IX., Henry VIII., and Nero, stumbling-blocks in their way. Such, however, are only exceptions to the general rule, and it may be asked, in return, What would they have been if it were not for the gentle, but powerful, influence of music over them ?

#### A GREAT FIDDLE.

There was at this time at the French court a viol so large, that several boys could be placed within it, who sang the air, while the man who played upon it sang the tenor. It was often thus used at the concerts which were given to amuse Queen Margaret.

Some years since, an instrument of the fiddle kind was used at concerts in Boston, which was so large, that, to play upon it, the performer was obliged to be mounted upon a table. It obtained the name of the Grandfather of Fiddles. The French instrument would, it seems, as well deserve the appellation of Grandmother of Fiddles.

Goudimel, an excellent musician, was killed at Lyons, on the day of the great massacre of St. Bartholomew, in 1572. Some of the music which he composed before he turned Protestant is preserved, and proves him to have been a good harmonist. It has been said that he was the teacher of Palestrina, but this is not certain. It has also been asserted that he was not born in France, but without evidence given to prove the assertion. He set many of the Psalms to music, and this is said to have been the cause of his death.

#### CLAUDE LE JEUNE

Was an eminent composer and musician, who acquired much celebrity by a circumstance which is related by his friend Embry. At a great wedding, he caused a piece of music to be sung, which was so full of spirit that a person there seized his sword, and swore that he would fight some one ; upon which Claude caused an air of

another kind to be sung, which soon restored him to his senses. We think that most people will suspect the cause of the poor fellow's excitement was as much owing to what is so well described in the twenty-third chapter of Proverbs, from the 29th verse to the end, as to any music which Claude wrote or played. We suggest that an effort be made to recover the last tune which he played upon that interesting occasion, for if it had the virtue ascribed to it, it would be very useful in these times. He wrote many books of songs and motets in the French, Italian, and Latin languages. His songs were in parts, and were similar to the Italian madrigals of the same time.

Near the close of the sixteenth century, the lute was the favorite instrument in France, and, indeed, all over Europe. James and Charles Hedington, two Scotch lutists, were at that time in much favor at the court of Henry IV. in consequence of the excellence of their playing.

The violin came into favor at the French court in the following manner. Marshal Brissac sent to Catharine de Medicis a band of violin-players from Piedmont, the leader of which, Baltazarini, was appointed her valet de chambre and superintendent of her music. This person contributed much to the enjoyment (and expense too) of the royal family and nobility, by his ingenuity in suggesting magnificent plans for dancing and dramatic entertainments. He acquired the name of Beaux Joyeux.

In 1581, Henry III., upon the marriage of the Duc de Joyeuse to the sister of his queen, gave an entertainment of masquerades, tournaments, &c., which it is estimated cost not less than one million of dollars. Besides this, the queen gave an entertainment at the Louvre, in which was the ballet called "Ceres and her Nymphs," a new spectacle in France, *avec une grande musique* composed by the celebrated Claude le Jeune. Beaux Joyeux published a book describing this ballet, in which he placed dancing before music, a place which it has held ever since in France. There were ten bands placed in the roof of the building for the symphonies, and others to aid the singers. The violins were only used for the dances.

The violins which were used by his band had six strings, and were fretted.

Galilei gives the invention of the violin and the violoncello to the Neapolitans.

The violin of Correlli was made in 1578, and its case was painted by Carracci. Montagne, who was at Verona in 1580, says that there were organs and violins to accompany the mass in the great church.

The instruments used at the ballet before mentioned were the hautboy, cornet, sackbut, violin, violencello, lute, harp, flute, and flageolet, which last was played upon by the Sieur Juvigny, its original inventor.

This was doubtless the first ballet ever performed. The music written for it was poor, even for that time. It had neither air nor fancy, but in some of the dances there were a few marks of time, without which dancing-music could hardly exist. A book was published at Venice in 1581, in which was a collection of dances which were well executed, phrased, and divided into an equal number of measures, with as much care as was done two hundred years afterwards, and it is perhaps the only music which was divided into measures in the sixteenth century.

#### FRANCIS EUSTACHE DU CAURROY

Was born in 1549, and was one of the most celebrated musicians of his time. He was called the prince of musicians. He was Maestro di Cappella to Charles IX., Henry III., and Henry IV., Canon of the Holy Chapel at Paris, and Prior of S. Aioul de Provins. He died in 1609, and a splendid tomb was erected over his remains. His music, though popular in his time, was not of the kind which is good in all ages and in all countries, as was that of Tallis and Palestrina; but it has been long forgotten, and when examined by the curious, little is found of fancy or invention.

#### JAQUES MAUDUIT

Was an eminent musical composer and a player upon the lute. He added the sixth string to the violin, and in-



roduced that instrument into concerts. He was called by Mersenus the Father of Music. He was admitted into the academy of Baif. He wrote a mass of requiem on the death of his friend Ronsard, which was afterwards performed at the funeral of Henry IV., and at his own funeral in 1627. He left much music, which, however, is now of no value.

#### SPANISH MUSIC.

That the theory of music had received attention in Spain before the sixteenth century is sufficiently indicated by the fact that several books which were written by Spaniards upon that science are yet preserved in their great libraries.

Ramis, who has been already noticed, was professor of music at Toledo, and afterwards at Bologna; and the professorship at Salamanca, to which Salinas was appointed, was founded by Alfonso the Wise, of Castile, who reigned from 1252 to 1284.

#### SALINAS

Was a native of Burgos in Spain. He was blind from infancy. He was early taught to sing and to play upon the organ. He taught a young lady to play upon that instrument, who in return gave him lessons in Latin. He next went to Salamanca and studied Greek, whence, as he was too poor to finish his education, he was taken by a cardinal to Rome, where he was employed thirty years in examining ancient Greek manuscripts, particularly those upon music. He then returned to Salamanca, and was appointed professor, and read lectures upon the theory and the practice of music. As might have been expected from so long a study of ancient manuscripts, his lectures related more to speculative than to practical music. His work upon music is very seldom seen out of Spain, and perhaps it is more valued upon that account than for anything else. It was published in 1577. He examined the works of almost every writer upon music who had preceded him. He believed that music was, in the early

ages of the world, set to words before it was to instruments. He died in 1590.

#### MORALES,

A native of Spain, and a singer in the Pope's chapel at Rome, became celebrated as a composer of music. His works were published all over Europe from 1540 to 1564. They were only laid aside for the music of Palestrina.

Many of the singers of the Pope's chapel were Spaniards, who sang the air in falsetto until the year 1600, when according to Santarelli their place was supplied by eunuchs. Escobedo, who was one of the Spanish singers at Rome, was also a learned theorist. He was the judge at the celebrated musical dispute between Vincenzino and Lusitania. Vittorio, another of them, was the first who published motets for all the festivals of the year, in separate parts, on opposite pages. The notes were so large that four or eight persons could sing from the book at the same time. In 1583, he published a set of masses, which he dedicated to the king of Spain.

The names of many theorists and composers are found in Rome and Spain, but they seem to have done little to improve either harmony or melody, and to have invented no musical instruments. They left the labor of invention to others, but adopted what was found to be useful.

#### MUSICIANS OF THE NETHERLANDS.

Many of the musicians who were natives of this country have already been named, but there are a great number of others, who, although good composers, yet, having only jogged on in the beaten path made by others, and invented nothing, are omitted.

#### NICHOLAS GOMBERT,

A scholar of Josquin, was long Maestro di Cappella to Charles V., and was a diligent and excellent composer.

His compositions furnished a considerable portion of the music of almost all the great number of collections of songs and motets which were printed at Antwerp and Louvain during the middle of the sixteenth century. A great number of his French songs in four, five, and six parts are preserved in the British Museum.

#### JACQUES ARKADELT

Was a scholar of Josquin. Most of his life was spent in Italy. He wrote many motets and other sacred music, and was more popular as a writer of madrigals than any musician of his time. Four books of madrigal music of his composition were published at Venice in one year, and they were republished in other cities of Europe. His melodies were much superior to those of other writers of his time, and his works became so popular that his name was sometimes put to the compositions of others, who thus by cheating were enabled to sell their own. His first work was published in 1539.

#### CYPRIAN ROBE

Was born at Mechlin, in 1516. He was one of the most celebrated composers of the sixteenth century. He was some time a singer in the family of the Medicis; afterwards Maestro di Cappella to the Duke of Ferrara, to the Republic of Venice, and last to the Duke of Parma, at whose court he died, in 1565. His works were published at Venice and Louvain. The place of Maestro di Cappella, which he filled at these courts, was different from that of the Maestro di Cappella of a church, as he composed, and had the whole charge of the music of the court, while the Maestro di Cappella of a church merely composed for and directed the music of his church.

#### ORLANDO DE LASSO

Was born at Mons, in 1520. He was stolen from his parents on account of his good voice, and carried to Milan, Naples, and Sicily. It was common at that time to steal or force children away from their parents into

the service of the Church. The bugbear stories in this country among ignorant people and children were realities in those times. When his voice changed, he went to Rome, where he taught music several years, after which he travelled through France and Italy. He next visited Antwerp, where he resided for some time, and afterward entered the service of the Duke of Bavaria, at Munich, where he married and remained until he was appointed Maestro di Cappella to Charles IX. of France. While he was upon his journey to Paris, he received the news of the death of that monarch, upon which he returned to Munich, where he died.

He wrote a vast amount of music, more than fifty books of which were printed in Italy, France, and the Netherlands. His songs, madrigals, and other secular music are among the best of his time, but his sacred music is not so good as that of Palestrina. He died in 1593.

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## CHAPTER XIII.

### OF MUSIC IN ENGLAND FROM ELIZABETH'S TIME TO THE END OF THE SEVENTEENTH CENTURY.

THE Gentlemen of the Royal Chapel in the time of Elizabeth were obliged to support themselves, or starve, upon a salary of £ 30 per annum. She was petitioned to increase it, and told of their wants, and that money would not go as far in her time as when the salary was fixed ; but what cared she ? She was queen by "divine right," and all the pleasure, the glory, and the money (which she coveted most of all) were her own, and not a penny more would she give them. "Let the people starve" seems to be the motto of some who govern by "divine right" ; but if she was no more generous to her government than to her singers, her motto should have been "Let the people and government starve."

James I., although he was no musician, at the solicitation of several noblemen, added £ 10 to the salary of his singers.

## DOCTOR NATHANIEL GILES

Took the Bachelor's degree in 1585, and was soon after appointed organist and master of the boys at Windsor. In 1597 he was Master of the Chapel Royal; in 1622, Doctor of Music at Oxford. On the accession of Charles I. to the throne, he was appointed organist to his chapel. He was an able musician, and, true to the spirit of his time, he delighted in making his music as difficult as possible, without apparently one thought being bestowed upon the question, whether it was possible to play or sing it, or, if that could be done, whether it was good for anything. Before he took his Doctor's degree he wrote a lesson of discant of "thirty-eight proportions of sundry kinds." The only possible use of such music must have been to hide a want of genius and musical invention.

Anthems, masks, madrigals, songs, and catches comprised most of the vocal music for the church, stage, and chamber, at this time.

*Fancies* was the term used for a species of music which was written for lutes and viols.

Thomas Cutting, who was in the service of the Lady Arabella Stuart, a niece of the king, was a celebrated performer on the lute. His salary was £40, with £20 for strings.

Thomas Tomkins, a scholar of Bird, was made Bachelor of Music at Oxford in 1607. He was an excellent composer of church music, for which he wrote many pieces which are preserved in the British Museum and the colleges at Oxford.

Elway Bevin, a scholar of Tallis, was made Gentleman of the Royal Chapel in 1589. His music was good, though too much in the stiff style of his time to be pleasing at present. He was also organist of Bristol cathedral. He was dismissed from all his employments in 1636, when he was an old man, upon the discovery being made that he was a Catholic. In 1631 he published a

work upon the art of instruction in music, and of the art of canon.

Orlando Gibbons, an excellent musician, was born at Cambridge in 1583. In 1604 he was appointed organist of the Chapel Royal ; in 1622, Doctor of Music at Oxford, at the same time with Doctor Heyther. This last person must have been a cheat, as he employed Gibbons to write the music which he was to present to the university as his own. It was afterwards published by Dr. Boyce, and to the words, "O, clap your hands together, all ye people," as the composition of Gibbons.

It seems they "clapped their *heads* together" to cheat the university.

His church music has always been popular, and scraps of it are found in the books of the present time in this country. Two of his brothers were also good musicians ; Edward was Bachelor of Music, organist of Bristol, Gentleman of the Royal Chapel, and master of Matthew Lock ; and Ellis was author of two of the pieces in the *Triumphs of Oriana*, and organist of Salisbury. In 1625 he was commanded to attend the marriage of Charles I. with the princess Henrietta of France, which was to be performed at Canterbury. He had composed the music for the occasion, when he was taken sick with the small-pox, of which he died. He was buried in the cathedral at Canterbury. Dr. Tudway says of him, "Except that most excellent artist, Orlando Gibbons, organist and servant to King Charles I., whose whole service, with several anthems, are the most perfect pieces of church compositions which have appeared since the time of Tallis and Bird ; the air so solemn, the fugues and other embellishments so just and naturally taken, as must warm the heart of any one who is endued with a soul fitted for divine raptures."

#### OF THE MUSIC OF THE THEATRE.

In "Gammer Gurton's Needle," which was the first regular comedy in the English language, are the following instructions to the musicians : —

"Into the town will I, my friendes to visit there,  
And hither straight again to see th' end of this gere.  
In the mean time, fellowes, pype up your fides. I say, take them,  
And let your friendes hear such mirth as ye can make them."

Fiddles, then, were used as early as that time, but how they could "pype them up" it is difficult to understand. It probably is nothing more than a direction to tune them.

In the tragicomedy of "King Cambyses," music is introduced at the banquet : —

"They be at hand, Sir, with stick and fiddle;  
They can play a new dance called Hey diddle diddle."

In another part of the same play it is said that a "psalm is sung."

But the first public exhibitions upon a stage were at Clerkswell or Clerkenwell, which acquired that name in consequence of the annual meeting at that place of the London parish clerks, "in order to play some large history of Holy Scripture."

"In the year 1369, the parish clerks of London played interludes at Skinner's Well near Clarkswell, the king, queen, and nobles being present. In 1409 they played a play at the Skinner's Well which lasted eight days, and was of matter from the creation of the world. There were to see the same the most part of the nobles and gentles in England."

"Skinner's Well was so called for that the skinnners of London held there certain plays yearly, played of Holy Scripture." This proves that the first theatrical representations in England were sacred dramas. Those plays were afterwards changed to wrestling-matches.

According to Hall, the first mask performed in England was at Greenwich in 1512, "after the manner of Italie."

In 1530 a mask was performed at Whitehall, "consisting of music, dancing, and a banquet, with a display of grotesque personages and fantastic dresses."

In a tragedy written by Lord Buckhurst in 1561, are the following directions : — "First the music of violins began to play. — Second act. The music of cornets. —

Third act. The music of flutes. — Fourth act. The music of hautboys. — Fifth act. Drums and flutes.”

#### OF MUSIC IN SHAKSPEARE’S PLAYS.

Shakspeare has made great use of music in his plays. The following are a few examples :— “ Where should this music be ? i’ the air or the earth ? ” — “ I hear it now above me. ” — “ Sounds and sweet airs that give delight and hurt not. ” — “ A solemn air, and the best comforter to an unsettled fancy, cure thy brains. ” — “ Come now a roundel, and a fairy song. ” — “ I have a reasonable good ear in music. Let us have the tongs and the bones. ” Of this Burney says, “ Poker and tongs, marrow-bones and cleavers, salt-box, hurdy-gurdy, &c., are the old national instruments of music on our island. ” — “ To be sung by an Athenian eunuch to the harp. ” — “ And give some evening music to her ear. ” — “ A flourish of cornets when the Moorish prince comes in. ” — “ The vile squeaking of the wry-necked fife. ” What does “ wry-necked ” mean ? — “ Like a child on a recorder. ” The recorder was a flageolet or bird-pipe. — “ Thou shalt present me as an eunuch to him. It may be worth thy pains, for I can sing, ” &c. This proves, that, although eunuchs were but just introduced into the Pope’s chapel, their singing qualities were known to Shakspeare. — “ She did call me rascal fiddler, and twangling Jack. ” Twangling Jack was a famous street musician of his time. — “ As the drone of a Lincolnshire bagpipe. ” This instrument seems to have been common in many other places besides Scotland. — “ Sung by a queen in a bower, with ravishing division to her lute. ” Divisions were not common in Shakspeare’s time, and this therefore proves that he was a careful observer. — In a single scene of the *Two Gentlemen of Verona*, we find all the musical terms then in use ; as, “ a tune, ” “ a note, ” “ a light tune, ” “ a heavy tune, ” “ burden, ” “ melodious, ” “ to reach high, ” “ keep in tune, ” “ sing out, ” “ too sharp, ” “ too flat, ” “ concord, ” “ harsh descant, ” “ mean, ” “ base, ” “ concert. ”

These are but a few of the many examples which might be given to prove Shakspeare’s fondness for, and



knowledge of, the musical instruments and the music of his time. Many of the songs of his plays are set to music, and are in our music-books, — sung, too, by many who would not dare to read a play.

Masks, as performed at the court of England at this time, seem to have been similar to the Italian operas, the recitative only being wanting. As they were written to be performed at court, they of course dealt largely in court flattery, for which they are spoken of with contempt by Milton and others. In “The Maid’s Tragedy,” by Beaumont and Fletcher, it is said of masks, that “they must commend their king, and speak in praise of the assembly ; bless the bride and bridegroom in person of some god ; they are tied to rules of flattery.” Most of the masks of this time were written by Ben Jonson, and set by Ferraboscò or Lanieri.

In an edition of Jonson’s works which was printed in 1640, it is said that his whole mask performed at the house of Lord Hay was set to music after the Italian manner, *stilo recitativo*, by Nic. Lanieri, who also painted the scenes. Lanieri was an Italian, who in England was a painter, engraver, and musician, but much the most successful as the last. This is supposed to have been the first opera ever performed in England.

The same year, a mask called “The Vision of Delight,” by the same author, was performed at court at Christmas. It was begun by Delight, who, *stilo recitativo*, “spake in song.” Next, Night sung a song, which ended in a “chorus or quire.” Then Fancy sung in *recitativo*, &c. It ended with dancing, singing, and chorus.

Lanieri wrote a cantata called “Hero and Leander,” which was popular, and the recitative was regarded as a model of musical declamation.

Canons, Rounds, and Catches. — The first book of this kind of music which was ever printed was called “Pammelia, Musicks Miscellanie ; or mixed Varietie of pleasant Roundelays and delightful Catches of 3, 4, 5, 6, 7, 8, 9, 10 Parts in one. None so ordinarie as musical, none so musical as not to all very pleasing and accepta-

ble. 1609." The names of the composers did not appear, and as the words were even more silly than the words of such music in our time, nothing more need be said of them. This species of music was never scored until 1762, at the institution of the London Catch Club; and, until that time, one line often contained the whole of the music.

In the same year another collection was published, called "*Deuteromelia: or the Second Part of Musick's Melodie, or melodious Musicke of pleasant Roundelaies,*" &c. This music was chiefly songs for three voices, and though inferior to the first part, it deserves mention, as it contained the first music of the kind afterwards called glees.

Fantasias were a kind of music composed for three, four, five, and six parts, for viols and other instruments, which became fashionable about the beginning of the seventeenth century, and for a time excluded the use of madrigals. Many of them were originally composed for words by Bird and others of his time, and also by composers of later times. They no doubt gave pleasure to the performers and to the listeners of that time, but they appear dull enough at present. About 1667 this species of music began to go out of favor, and a more airy and better kind took its place.

Most musical families at this time had a chest of viols. This consisted of six instruments,—two trebles, two tenors, and two basses. Each had six strings, which were tuned by fourths and thirds. The necks of all of them were fretted. The bows were clumsy, and the music for them shows that their use was but little understood.

James I. gave an act of incorporation to the musicians of London. It appears, however, not to have had a good effect, as it has ever been held in derision by the best musicians of that city.

It was near the close of the reign of James I. that Dr. Heyther founded a professorship of music at Oxford. At the same time, in order to promote the practice of music, he gave to the music-school "an harpsicon, a chest of

viols, and divers music-books, both printed and manuscript." Heyther was a Gentleman of the Royal Chapel, and it may throw some light on the manner of his acquiring his degree to say that he was the agent of Camden, master of Westminster School, who founded a professorship of history at that University. It was while Heyther was at Oxford upon this errand that he received his diploma.

#### CHARLES I.

Was a player upon the viol da gamba. His teacher was Coperario. Playford says of him, — "Nor was his late Majesty Charles I. behind any of his predecessors in the love and promotion of this science, especially in the service of Almighty God, and with much zeal he would hear reverently performed, and often appointed, the service and anthems himself, especially that sharp service composed by Dr. Wm. Child, being of his own knowledge of music a competent judge therein; and would play his part exactly well on the bass-viol, especially of those incomparable fancies of Mr. Coperario to the organ."

He was a kind and generous master, and those about him became singularly attached to him. Nicholas Lanier was appointed master of his music, at a salary of £200 a year. Robert Johnson received £40, and £20 for strings; Thomas Foord, £80; Thomas Day, £40, and £24 for keeping a boy. To twelve others £40 each, and to two more £20 each, per annum, were paid.

#### DR. WILLIAM CHILD

Was born at Bristol. In 1631 he was made Bachelor of Music, in 1636 appointed one of the organists of St. George's Chapel at Windsor, and soon after one of the organists of the Royal Chapel at Whitehall. After the Restoration he was appointed Chanter of the King's Chapel, and one of the chamber musicians to Charles II. In 1663 he was made Doctor of Music by the University of Oxford. He died at Windsor in 1697, aged ninety, having been organist of Windsor Chapel sixty-five years. He was an excellent composer, and many of his church anthems were printed by Boyce, and long sung in the churches of England. He published a book of "Psalms

for Three Voices, with a continued Bass either for the Organ or Theorbo, composed after the Italian Way." He also wrote many catches, rounds, and canons, which were published. He and Farrant were the first who, in setting the Te Deum, accented the word *holy* on the first syllable, but he wrote "thē glōrious," &c. He was buried in St. George's Chapel.

## THOMAS TOMKINS

Was of a family which produced more able musicians in the sixteenth and seventeenth centuries than any other in England. His father was chanter of the choir at Gloucester. His brother Giles was an excellent organist of the cathedral at Salisbury. John was organist of St. Paul's, and Gentleman of the Chapel Royal. Nicholas was one of the Gentlemen of the Privy Chamber to Charles I. Thomas was Bachelor of Music, organist of Worcester cathedral and of the Chapel Royal, and Gentleman of the Royal Chapel. He wrote music as early as the time of Elizabeth, and in 1622 he published a work, in ten volumes, of anthems and other music for the church service. His manuscript music is preserved at Magdalen and Christ-Church Colleges, Oxford. He sometimes wrote in eight, ten, and even in twelve parts.

In 1641 John Barnard, Minor Canon of St. Paul's Cathedral, published an excellent book of music for the use of the church. Its contents are described as follows: — "Services and Anthems, such as are now used in the Cathedrals and Collegiate Churches of this Kingdom, never before printed, whereby such Books as were heretofore with much Difficulty transcribed for the Use of the Quire are now, to the saving of much Labor and Expense, published for the general good of all such as shall desire them, either for public or private Exercise." His work was of great use; but it would have been much more so if it had been scored. Two years after his book appeared, the cathedral service was abolished, and organs were ordered to be taken down.

Martin Pierson, Bachelor of Music and Master of the

Choristers of St. Paul, published "Motets, or grave Chamber Music, containing Songs of Five Parts of several Sorts, some Full, and some Verse and Chorus, but all fit for Voices and Viols, with an Organ Part, which for want of Organs may be performed on Virginals, Bass Lute, and Bandora, or Irish Harp. Also a Mourning Song of Six Parts for the Death of the late Hon. Sir Fulke Grevil, Knight, composed according to the Rules of Art by M. P. 1630." He died about 1650, and bequeathed £100 to the poor of what is supposed to have been his native parish.

RICHARD DEERING,

Bachelor of Music, was educated in Italy. He acquired much reputation as an organist and composer. Being a Catholic, he was prevailed on to accept the situation of organist to a convent of English nuns at Brussels; but upon the marriage of Charles I. he returned to England, and was appointed Organist to the Queen, in whose service he continued until he was obliged to leave the country on account of his religion. He died in 1658. He published music at Antwerp in 1597 and 1618; and in 1662 a book of his music, edited by Playford, was published at London. He wrote almost entirely to Latin words, which he set in a very correct manner, but without the smallest ray of genius; so that, if he had never made more stir about his religion than his music, he need never have left his country.

In the early part of the reign of Charles I., masks were even more common than in that of James I. In 1630, Ben Jonson's Mask, called "Love's Triumph," was performed by the king and thirteen noblemen and gentlemen at court, and the same year another was performed by the queen and her ladies. In 1631, a mask was performed by the queen and fourteen ladies. In 1633, five masks were performed before the king and court. One of these was got up at such an immense cost, and with such splendor, as to eclipse everything of the kind before or since, and we give large extracts from Lord Commissioner Whitelocke, who was one of the commit-

tee of arrangements. It was called "The Triumphs of Peace," and was written by James Shirley, who was author of nearly forty plays.

"About Allhollantide this year (1633) several of the principal members of the four Inns of Court, amongst whom some were servants of the king, had a design that these Inns of Court should present their service to the king and queen, and testify their affections to them by the outward and splendid visible testimony of a royal mask of all the four societies joining together to be by them brought to the court as an expression of their love and duty to their Majesties.

"This was hinted at in the court, and by them intimated to the chief of those societies that it would be well taken from them, and some held it the more seasonable, because this action would manifest the difference of their opinion from Mr. Prynne's new learning, and serve to confute his *Histrio-mastix* against interludes."

Mr. Prynne's book had been published the preceding year, and it seems to have been directed against theatrical exhibitions. In the table of contents, referring to that part of the work which treated of female players, it said, "women actors, notorious whores," which was construed into a reflection upon the queen and her ladies, who frequently performed in court masks; and he was sentenced in the Star-Chamber to be imprisoned for life, fined £5,000, expelled Lincoln's Inn, "disbarred and disqualified to practise the law, degraded of his degree in the University, to be set in the pillory, his ears cut off, and his book burnt by the common hangman, which rigorous sentence," says Whitelocke, "was as rigorously executed." And the English lawyers were to get up a mask to countenance this rascality. We shall see how they did it.

"This design took well with all the Inns of Court, especially the younger sort of them, and in order to put it in execution the benchers of each society met, and agreed to have this solemnity performed in the noblest and most stately manner that could be invented. . . . This committee, being empowered, made several sub-committees, one of which was to take care of the poetical part of the business; another of the properties of the maskers and

antimaskers and other actors ; another of the dancing ; and to me, in particular, was committed the whole care and charge of all the music for this great mask.

“ I made choice of Mr. Simon Ives, an honest and able musician, of excellent skill in his art, and of Mr. Lawes, to compose the airs, lessons, and songs for the mask, and to be masters of all the music under me. I also made choice of four of the most excellent musicians of the queen’s chapel, with divers others of foreign nations who were most eminent in their art, not in the least neglecting my own countrymen, whose knowledge in music rendered them useful in this action, to bear their parts in the music, which I resolved, if I could, to have so performed as might excel any that ever before this time had been in England. Herein I kept my purpose, causing the meetings of all the musicians to be frequent at my house in Salisbury Court ; and there I have had together at one time, of English, French, Italian, German, and other masters of music, forty lutes, besides other instruments and voices of the most excellent kind in consort. . . . .

“ The dancers, maskers, antimaskers, and musicians did beforehand practise in the place where they were to present the mask, and the scenes were artfully prepared (by Inigo Jones) at the lower end of the banqueting-house, and all things were in readiness. The grand maskers were four gentlemen of each Inns of Court, most suitable, for their persons, dancing, and garb, for that business, and it was ordered that they should be drawn in four rich chariots, four maskers in each chariot, by six horses in each.

“ And to prevent difference about the order of their going it was propounded by Wh. and assented to by the committee, that the chariots should be made after the fashion of the Roman triumphant chariots, and being of an oval form in the seats, there would be no difference of place in them.

“ For the several colors and for the precedence of the chariots, it was agreed that one of each house of the committee should throw the dice, and as that happened, the society to be bound of which he that threw was a member. I threw the dice for the Middle Temple, and

by my cast had the place for the second chariot, and silver and blue for my colors, which colors I have ever since kept in my liveries, and upon all solemn occasions.

"Candlemas day being come, and all things being in readiness, the maskers, horsemen, musicians, dancers, and all that were actors in the business, set forth from Ely House in Holborn, every one in their order, towards Whitehall, their way being directed through Chancery Lane, and from thence through Temple Bar, and so the highway to the court.

"The first that marched were twenty footmen in scarlet liveries, with silver lace, each one having his sword by his side, a baton in one hand, and a torch lighted in the other; these were the marshal's men, who cleared the streets, made way, and were all about the marshal, waiting his commands.

"After them, and sometimes in the midst of them, came the marshal, Mr. Darrell, afterwards knighted by the king, an extraordinary handsome, proper gentleman, one of Lincoln's Inn, agreed upon by the committee for this service. He was mounted upon one of the king's best horses and richest saddles, and his own habit was exceeding rich and glorious, his horsemanship very gallant, and besides his marshal-men he had two lackeys who carried torches by him, and a page in livery that went by him carrying his cloak.

"After him followed one hundred gentlemen of the Inns of Court, in very rich clothes, five-and-twenty chosen out of each house, of the most proper and handsome young gentlemen of the societies.

"Every one of them was gallantly mounted on the best horses, and with the best furniture that the king's stable and the stables of all the nobility in town could afford, and they were forward on this occasion to lend them.

"The richness of the apparel and furniture, glittering by the light of the multitude of torches attending them, with the motion and stirring of their mettled horses, and the many and various gay liveries of their servants, but especially the personal beauty and gallantry of the handsome young gentlemen, made the most glorious and splendid show that ever was beheld in England.



“ After the horsemen came the antimaskers, and as the horsemen had their music, about a dozen of the best trumpets, proper for them, so the first antimask, being of cripples and beggars on horseback, had their music of keys and tongs, and the like, snapping and yet playing in consort before them. These beggars were mounted on the poorest, leanest jades that could be gotten out of the dust-carts or elsewhere, and the variety and change from such noble music and gallant horses as went before them, unto their pitiful music and horses, made both of them the more pleasing.

“ After the beggars’ antimask came men on horseback, playing upon pipes, whistles, and instruments, sounding notes like those of birds of all sorts, and in excellent consort, and were followed by the antimask of birds. This was an owl in an ivy-bush, with many several sorts of other birds in a cluster about the owl, gazing as it were upon her; these were little boys put into covers of the shapes of those birds, rarely fitted, and sitting on small horses, with footmen going by them, having all of them torches in their hands.

“ After this antimask came other musicians on horseback, playing upon bagpipes, hornpipes, and such kind of Northern music. First in this antimask rode a fellow upon a little horse, with a great bit in his mouth, and upon the man’s head was a bit with headstall and reins, fastened, and signified a projector, that none in the kingdom might ride their horses but with such bits as they should buy of him. Another projector, who begged a patent of monopoly to feed capons with carrots, and several other projectors, were in like manner personated, which pleased the spectators the more, because by it an information was covertly given to the king of the unfitness and ridiculousness of these projects, against the law, and the attorney, Noy, who had most knowledge of them, had a great hand in this antimask of the projectors.

“ After this and several other antimasks were past, there came six of the chief musicians on horseback, upon footcloths and in the habits of heathen priests, and footmen carrying of torches by them. Then a sumptuous chariot, drawn by six horses with large plumes of feathers,

in which were about a dozen persons, in several habits of gods and goddesses. Then other large open chariots, with musicians in like habit, but all with some variety and distinction. These, going before the grand maskers, played on excellent loud music all the way as they went.

"The chariot in which sat the four grand maskers of Gray's Inn was drawn by four horses all on breast, coursed to their heels all over with cloth of tissue, of the color of crimson and silver, huge plumes of red and white feathers on their heads and buttocks, and the coachman's cap and feather, his long coat, and his very whip and cushion, of the same stuff and color. These maskers had habits, doublets, trunkhose, and caps of the most rich cloth of tissue, and wrought as thick with silver spangles as they could be placed, with large white silk stockings up to their trunkhose, and rich sprigs in their caps, themselves proper and beautiful young gentlemen. On each side of the chariot were four footmen, in liveries of the color of the chariot, carrying huge flambeaus in their hands, which, with the torches, gave such a lustre to the paintings, spangles, and habits, that hardly anything could be invented to appear more glorious.

"After this followed the other three chariots, with the grand maskers of the Middle Temple, Inner Temple, and Lincoln's Inn, alike richly habited and attended; and as the sixteen grand maskers were most handsome and lovely, and the equipage so full of state and height of gallantry, it may be said that it never was outdone by any representation mentioned in our former glories.

"The torches and flaming huge flambeaus, borne by the side of each chariot, made it seem lightsome as at noon-day, but more glittering, and gave a full and clear light to all the streets and windows as they passed.

"The march was slow, in regard of their great number, but more interrupted by the multitude of the spectators in the streets, besides the windows, and they all seemed loath to part with so glorious a spectacle. This gave opportunity to Hyde and Whitelocke, who usually were together, to take a coach, and by the other way to get before them to Whitehall, where they found the fair banqueting-house so crowded with fair ladies, glistening with their rich

clothes and richer jewels, and with lords and gentlemen of great quality, that there was scarce room for the king and queen to enter in. They saw that all things were in readiness there, and the Lord Chamberlain carried them up to the chamber of the beautiful and ingenuous Countess of Caernarvon, his daughter, whose company was no small pleasure and refreshment.

“The king and queen stood at a window, looking straight forward into the street, to see the mask come by, and being delighted with the noble bravery of it, they sent to the marshal to desire that the whole show might fetch a turn about the tilt-yard, that their Majesties might have a double view of them ; which was done accordingly, and then they alighted at Whitehall gate, and were conducted to several rooms and places prepared for them. The horsemen of the mask and other gentlemen of the Inns of Court sat in the gallery reserved for them, and those of the committee that were present were with them ; only Hyde and White-locke were placed below among the grandees, and near the scene, that they might be ready to give assistance if there should be occasion, and as an extraordinary favor to them at that time and in that presence.

“The king and queen and all their noble train being come in, the mask began, and was incomparably performed, in the dancing, speeches, music, and scenes. The dances, figures, properties, the voices, instruments, songs, airs, composures, the words and actions, were all of them exact, none failed in their parts, and the scenes were most curious and costly.

“The queen did the honor to some of the maskers to dance with them herself, and to judge them as good dancers as ever she saw, and the great ladies were very free and civil in dancing with all the maskers, as they were taken out by them. Thus they continued in their sports until it was almost morning, and then the king and queen retiring, the maskers and Inns of Court gentlemen were brought to a stately banquet, and after that was dispersed, every one departed to his own quarters.

“The queen, who was so delighted with these solemnities, desired to see this show acted over again. Whereupon, an intimation being given to my Lord Mayor of

London, he invited the king, queen, and maskers to the city, and entertained them with all state and magnificence at Merchant Tailors' Hall. Thither marched through the city the same show that went to Whitehall, and the same mask was again represented, in the same state and equipage as before. This also gavé great contentment to their Majesties, and no less to the citizens, especially those of the younger sort and of the female sex, and it was to the great honor and no less charge of the Lord Mayor and freemen.

“After these dreams past and these pomps vanished, all men were satisfied by the committee justly and bountifully.

“For the music, which was particularly committed to my charge, I gave to Mr. Ives and to Mr. Lawes £100 apiece for their rewards; for the four French gentlemen, the queen's servants, I thought that a handsome and liberal gratifying of them would be made known to the queen, their mistress, and well taken by her. I therefore invited them one morning to a collation at St. Dunstan's tavern, in the great room, the Oracle of Apollo, where each of them had his plate laid for him, covered, and the napkin by it, and when they opened their plates they found in each of them forty pieces of gold of their master's coin for the first dish, and they had cause to be much pleased with this surprisal. The rest of the musicians had rewards answerable to their parts and qualities; and the whole charge of the music came to about £1,000. The clothes of the horsemen reckoned one with another at £100 a suit, at the least, amounted to £10,000. The charges of all the rest of the mask, which were borne by the societies, were accounted to be above £20,000.

“I was so conversant with the musicians, and so willing to gain their favor, that I composed an air myself, with the assistance of Mr. Ives, and called it Whitelocke's Coranto; which being cried up, was first played publicly by the Blackfriar's Music, who were then esteemed the best of common musicians in London. Whenever I came to that house (as I did sometimes in those days), though not often, to see a play, the musicians would presently play Whitelocke's Coranto, and it was so often called for that they would have it played twice or thrice in an after-

noon. . . . . It grew to that request that all the common musicians in this town and all over the kingdom got the composition of it, and played it publicly in all places for above thirty years after."

We offer no excuse for the length of the above account. It is so perfect a picture of the times that he is to be pitied who cannot be interested in it. Some people will doubtless see only the expense of it; but how does it compare in this respect with the wars of some of the later reigns? If Charles I. had been a hero, that is, if he had wasted millions of pounds and destroyed millions of men, he might have been king now, if he could have lived so long. But no, he was only a good-natured man, who won the regard of all around him, and who made himself happy with comparatively innocent pleasures; and his people were not prepared for that. Living when he did, Charles did not sin a tithe as much as did Macaulay, when, as one of the English government, he sanctioned the enormous expense of the royal family, and the exorbitant salaries of many of the bishops and government officers, while millions of people, whom the government was bound to protect, were suffering for the necessities of life, and thousands were absolutely starving, — even though he did it under the cloak of that monstrous humbug, "the constitution."

A mask, written by Thomas Carew, was performed the same year, by the king, queen, and many of the nobility. The music was by Henry Lawes. There was no vocal music until near the close, when about a hundred verses were sung. It has been said that Yankee Doodle has a thousand verses; but we doubt if a hundred were ever sung at once, as is said to have been done in this mask.

In 1634, a mask called Love's Welcome was performed before their Majesties at the seat of the Earl of Newcastle. It is not supposed that the king and queen did more than appear in the dances of these masks; the more difficult parts were sustained by others, who had not a "divine right to a living."

Milton's mask of Comus was set by Henry Lawes,

who performed the part of Thyrsis. This was also in 1634. The chief parts were sustained by John, Lord Brackley, his brother Thomas, and his sister, the Lady Alice Egerton. Alice was not more than thirteen years old at this time. The two boys had taken parts in a mask at court in 1633. In 1637, Lawes, who taught music in the family of Lord Bridgewater, published *Comus* without the author's name, and dedicated it to Lord Brackley. Only a small part of it was set to music. Burney has given one of the songs, "Sweet Echo," which is positively good for nothing. He says of it, "It is difficult to give a name, from the copious *technica* with which the art of music is furnished, to such a series of unmeaning sounds."

Other masks continued to be performed before the court. In 1635, one written by Sir William Davenant, and set by William and Henry Lawes, was performed at the Duke of York's palace. "The King and Queen's Entertainment, at Richmond, a Mask," was got up in 1636, that the queen might see Prince Charles, then only six years old, dance. Simon Hopper conducted the dancing, and Charles Hopper composed the music. In 1637, a mask was performed at the playhouse in Salisbury Court, which was the first brought upon the stage in England. In 1638, two masks were performed by the queen and her ladies at Whitehall. In one of them about one hundred and fifty verses were sung.

The last mask in which the royal family played was in 1639. It was written by Davenant, and set by Lewis Richard, master of his Majesty's music. They soon after had parts to perform in a drama much more serious than were these gaudy shows.

Charles incorporated another company of musicians, most of whose members were in his service, and who seem to have been forced into opposition to the first company. The powers granted to it extended to the whole kingdom, with the exception of the county of Chester, where the Dutton family already had a grant of musical privileges.

After the suppression of cathedral music, in 1643, the

organists, singers, and other musicians were scattered about the country, wherever they could find a shelter or gain a livelihood by teaching. Little could be expected of them under such circumstances. "They hanged their harps upon the willows."

Coperario was an Englishman, who went to Italy plain Cooper, and came back Coperario! He was the teacher of William and Henry Lawes, who were much inferior as harmonists to others who had preceded them. They were unfortunate in having a charlatan for a teacher. William Lawes was placed under his care while young, by the Earl of Hertford. In 1602 he was made Gentleman of the Chapel Royal, which place he resigned in 1611, and became one of the private musicians to Prince Charles. He took up arms for the king, and was killed at the siege of Chester in 1645. The king was so affected at his loss, that, although in mourning, he put on "particular mourning for his dear servant."

Henry Lawes, the brother of William, was made Gentleman of the Chapel Royal in 1625. He was also one of the public and private musicians of Charles I. Both of these men became celebrated, both wrote much, and yet it would be difficult to find in all the music of either of them one really good composition. They were excellent men, and won the respect of all who knew them. Henry supported himself during the war by teaching ladies to sing. He lived until the Restoration, composed the coronation anthem, and died in 1662.

Dr. John Wilson was a Gentleman of the Chapel Royal, and one of the king's chamber musicians. His instrument was the lute, upon which he was the best player in England. Anthony Wood says that the king not only listened to him with attention, but frequently condescended to lean or lay his hand upon his shoulder while he was playing. He published several books, which only prove that, if they were popular, the people had learned to content themselves with very poor music. In 1656 he was made music professor at Oxford, and created a lively interest in that University in practical music. When Charles II. became king, he was appointed one of his private mu-

sicians and Gentleman of the Chapel Royal. He died in London in 1673, aged seventy-nine.

John Hilton wrote music for the "Triumphs of Oriana." Early in the reign of Charles I. he published *Fa Las* for three voices. In 1652 he published an excellent collection of catches, rounds, and canons, with the title, "Catch that Catch can." He wrote many of them himself, which long continued to give pleasure to those who were fond of such music. He was made Bachelor of Music at Cambridge, and was organist of St. Margaret's, Westminster.

In 1624, Henry Peacham published his "Complete Gentleman," a part of which was devoted to music and musical men. It contained notices of them which are very useful to those fond of the study of musical history.

In 1636, Charles Butler published "The Principles of Music in Singing and Setting." It was the only work upon the theory of music published during the reign of Charles I., and was an excellent book. Burney says it contained more knowledge in a small compass than any work of its kind in the English language.

Walter Porter, a Gentleman of the Chapel Royal, published hymns and motets for two voices in 1657. He had published, in 1639, "Airs and Madrigals for Two, Three, Four, and Five Voices, with a Thorough-bass for the Organ, or Theorbo-lute, in the Italian Way." These were the last madrigals published in England for many years.

In 1657, a book of lessons was published by Bull, Gibbons, and others. While music for all other instruments was so easy and simple, it is not a little singular that this book contained music more difficult to perform than any which was published for the harpsichord or organ for the next hundred and fifty years.

"A BOAT, A BOAT TO CROSS THE FERRY."

John Jenkins, the author of the above round, wrote a  
18.\*



great number of instrumental pieces, and also much vocal music. Most of his instrumental music was not printed ; but in 1660 he published twelve sonatas for two violins and a bass, with a thorough-bass for the organ or theorbo, which were reprinted in Holland in 1664. They were in the Italian style, and were the first of the kind ever produced by an Englishman. The violin was even now called a vulgar instrument. It was, however, his favorite. One of his pieces, "The Five-bell Consort," was popular in city and country for many years.

He was a musician in the time of James I., and flourished in the time of Charles I. During the time of Cromwell he left London, and passed his time with such families as were fond of music, who were glad to have him with them, and most of whom kept a chamber specially for him, called Jenkins's chamber. He was not only a musician, but an accomplished, ingenuous, and amiable man, who was esteemed for his virtues long after he had lost the power to please as a musician. The Hon. Roger North, who left manuscript "Memoirs of Music," seems to have been a warm friend of his, and from his work the following extracts are made : — "In his sprightly moments he made catches and strains that we called rants, with a piece called 'The Cries of Newgate,' which was all humor and very whimsical." "Unluckily, all his earliest and most lively works are lost and forgotten, and none remain but those of his later time, composed while he lived in country families." He was superior in his conduct to his profession, enjoyed the esteem of all who knew him, was easy in his temper, and never distressed in his pecuniary affairs. Having lived to a good old age, he died in peace at the house of Sir Philip Wodehouse, at Kimberley, in Norfolk, in 1678. Ant. Wood says "he was a little man with a great soul."

John Jenkins, though you 've crossed the ferry,  
We yet do sing your round so merry,  
We 're glad we know you, Jenkins, very.

We 're glad you were good-hearted, deary,  
That you could take life's ills so cheery,  
And die in peace when old and weary.

In 1655, John Playford published his "Introduction

to the Skill of Music." This little work, although it contained nothing new, was so much better adapted to the wants of musicians than the larger works had been, that ten editions of it were sold before 1683. It was no doubt used more than any similar work had been. Playford was born in 1613. He acquired a good knowledge of music, and he was the first printer of music in London in the seventeenth century. He and his son for fifty years supplied almost all the nation with music-books, instruments, &c.

About this time many books were written against theatres and theatrical music. One was published in 1579, entitled, "The School of Abuse, containing a pleasant Invective against Poets, Pipers, Players, Jesters, and such like Caterpillars of a Commonwealth, setting up the Flag of Defiance to their Mischievous Exercise, and overthrowing their Bulwarks by Profane Writers, Natural Reason, and Common Experience."

Prynne, who was so shamefully punished, said in his book, that one of the sins of theatres consisted in their "amorous, obscene, lascivious, lust-provoking songs and poems"; and Stubbs, another writer of the same class, calls those who play to the lord of misrule and his company, in country towns, "bawdy pipers, and thundering drummers and assistants in the Devil's dance." There was, it is to be feared, more truth in these harsh writings than poetry in the songs which they attacked, which were too often low, vulgar, and even obscene.

John Gamble was regularly bred to music under Ambrose Beyland, "a noted master of the art," with whom he served an apprenticeship. This is the first instance of a boy's being bound apprentice to a musician which Burney gives. In 1658 he published airs and dialogues to be sung to the theorbo, lute, or bass-viol. He was at one time a cornet and at another a violin player in the king's band. He was also music-composer to the Theatre Royal.

In 1659 a book of select airs and dialogues was pub-

lished, which contained selections from most of the best masters of the time.

#### DIALOGUES.

This species of music, so popular at this time, was an imitation of the narrative songs and cantatas which had arisen in Italy in consequence of the invention of recitative.

#### THE THEORBO OR BASS LUTE.

This instrument sometimes took the place of the viol da gamba or bass-viol. It does not seem to have been a useful or popular instrument, and it has long been obsolete.

The viol da gamba, or bass-viol, was a favorite instrument in the seventeenth century. Most of the best composers wrote music for it, and it was always used at the meetings of musicians. It went so entirely out of use, however, that its form was almost forgotten, until the arrival in England, at a much later period, of Abel, a celebrated performer, who played upon it so well as to surprise and please every one who heard him. But it had even in his hands (or legs) the nasal sound so prominent, as to make those who heard him regret that his fine talent had not been directed to the violoncello.

Christopher Simpson was a celebrated player upon the bass-viol. He also published several books, for which he is not celebrated. He served in the army of Charles I.

Anthony Wood was a musician, who has kindly told us of his own history and the history of most other musicians of his time. He wrote his life in language so quaint and simple, that few can read it without a smile or without pleasure. He was born at Oxford, in 1632. In 1651, "he began to exercise his natural and insatiable genie to music. He exercised his hand on the violin, and having a good ear to take any tune at first hearing, he could quickly draw it out from the violin, but not with the same tuning of strings that others used." He tuned by fourths; but the next year he employed a teacher to teach him to play, when he began to tune his violin by fifths. He

paid his teacher "2s. 6d. entrance, and so quarterly." In 1653 he found that "heraldry, music, and painting did so much crowd upon him that he could not avoid them ; and could never give a reason why he should delight in those studies more than in others, so prevalent was nature, mixed with a generosity of mind and a hatred of all that was sneaking, or advantageous for lucre's sake." In 1654, he and some of his musical companions disguised themselves as country fiddlers, and went to the fairs and fiddled for a livelihood. "After strolling about to Farringdon Fair and other places, and gaining money, victuals, and drink for their trouble, in returning home they were overtaken by certain soldiers, who forced them to play in the open field, and then left them without giving them a penny." By 1656, "he had a genuine skill in music, and frequented the weekly meetings in the house of Will. Ellis, organist of St. John's College." "The music-masters were Will. Ellis, Bachelor of Music and owner of the house, who always played his part either on the organ or virginal. Dr. John Wilson, the public professor, the best at the lute in all England ; he sometimes played on the lute, but mostly presided [directed] the consort. Curteys, a lutanist, lately ejected from some choir or cathedral church. Thomas Jackson, a bass-violist. Ed. Low, then organist of Christ Church ; he played only on the organ, so when he played on that instrument, Mr. Ellis would take up the counter-tenor viol, if any person were wanting to perform that part. . . . Will. Glexney, who had belonged to a choir before the war ; he played well upon the bass-viol, and sometimes sung his part. Proctor, a young man and a new-comer. John Packer, one of the university musicians ; but Mr. Low, a proud man, could not endure any common musician to come to the meeting, much less to play among them. Of this kind I must rank Joh. Haselwood, an apothecary, a starched formal clyster-pipe, who usually played on the bass-viol and sometimes on the counter-tenor. He was very conceited of his skill (though he had but little of it), and therefore would be ever and anon ready to take up a viol before his betters ; which being observed by all, they usually called him *Handlewood*." Proctor soon died.

"He had been bred up by Mr. John Jenkins, the mirror and wonder of his age for music, was excellent for the lyra viol and division viol, good at the treble viol and violin, and all comprehended in a man of three or four and twenty years of age. He was much admired at the meetings, and exceedingly pitied by all the faculty for his loss."

Wood next took lessons on the violin of a dancing-master, but soon found that he was not a good teacher, and that there was none at Oxford, "because it had not been hitherto used in consort among gentlemen, only by common musicians, who played but two parts. The gentlemen in private meetings, which A. W. frequented, played three, four, and five parts, . . . . and they esteemed a violin to be an instrument only belonging to a common fiddler, and could not endure that it should come among them, for fear of making their meetings to be vain and fiddling. But before the restoration of King Charles II., and especially after, viols began to be out of fashion, and only violins used, as treble violin, tenor and bass violin; and the king, according to the French mode, would have twenty-four violins playing before him, while he was at meals, as being more airy and brisk than viols."

In 1657 Davis Mell, the most eminent violinist of London, a clock-maker, being at Oxford, Wood and others gave him an entertainment at the tavern called the Salutation. "The company did look on Mr. Mell to have a prodigious hand on the violin, and they thought that no person, as all in London did, could go beyond him.

"Tho. Baltzar, a Lubecker born, and the most famous artist for the violin that the world had yet produced, was now in Oxford, and this day, July 24, A. W. was with him, and Mr. Ed. Low, lately organist of Ch. Ch., at the house of Will. Ellis. A. W. did then and there, to his very great astonishment, hear him play on the violin. He then saw him run up his fingers to the end of the finger-board of the violin, and run them back insensibly, and all with alacrity and in very good tune, which he nor any in England saw the like before." "Afterwards he [Baltzar] came to one of the weekly meetings at Mr. Ellis's house, and he played to the wonder of all the auditory, and exercising his finger and instrument

several ways, to the utmost of his power ; Wilson thereupon, the public professor, the greatest judge of music that ever was, did, after his humorsome way, stoop down to Baltzar's feet to see whether he had a hoof on, that is to say, to see whether he was a devil or not, because he acted beyond the parts of man." He played at another meeting of musicians, and Wood was made to play against him. "The instruments and books were carried thither, but none could be persuaded there to play against him in consort on the violin. At length, the company perceiving A. W. standing behind in a corner near the door, they baled him in among them, and play, forsooth, he must against him. Whereupon, he not being able to avoid it, he took up a violin, as poor Troilus did against Achilles. He abashed at it, yet honor he got by playing with and against such a grand master as Baltzar was." After Baltzar came into England, Mell was not so admired ; "yet he played sweeter, and was not given to excessive drinking as Baltzar was," who, "being much beloved by all lovers of music, his company was therefore desired, and company, especially musical company, delighting in drinking, made him drink more than ordinary, which brought him to his grave."

Few musicians will doubt this part of Wood's story, for who does not know similar instances of talented men who have been ruined in the same way ? The statement which Wood makes, that musical company drank more than others, is rather a left-handed compliment, but, alas ! it has no doubt been true ever since of such company, until perhaps within a few years.

Baltzar was master of the band of "four-and-twenty fiddlers all in a row" of Charles II. He died in 1663.

Other musicians had now joined the club at the house of Ellis, most of whom were of the University. Among them were Nathan Crew, M. A., "a violinist and violist, but always played out of tune, as having no good ear ; he was afterwards Bishop of Durham" ; Thomas Ken, of New College, afterwards Bishop of Bath and Wells, and others. "Narcissus Marsh would come sometimes among them, but seldom played, because he had a weekly meeting in his chamber, where masters of music would come,

and some of the company before mentioned. When he became Principal of St. Alban's Hall he translated the meeting thither, and there it continued, when that meeting at Mr. Ellis's house was given over, and so it continued till he went over to Ireland, where he became afterwards Archbishop of Tuam.

"After his Majesty's restoration, when the masters of music were restored to their several places, . . . . the weekly meetings at Mr. Ellis's house began to decay, because they were only held up by scholars, who wanted directors and instructors." The meetings were given up about 1662. One of Wood's musicians was said to be a "violinist to hold between his knees."

Wood is also the authority for the following story. In October, 1659, James Quin, M. A., one of the senior students of Christ Church, died in a crazed condition. Quin had been expelled for insanity by the visitors. He had an excellent bass voice, and some of his friends, who knew that Cromwell was fond of music, introduced Quin to him. Cromwell heard him sing with "very great delight, liquored him with sack," and said, "Mr. Quin, you have done very well. What shall I do for you?" Quin requested, that "his Highness would be pleased to restore him to his student's place," which he did accordingly, and Quin kept it to his dying day. Burney says of this, — "Here is a man, who, though he seems to have had music in his soul, yet it did not render him unfit for treasons, stratagems, and spoils." Oliver Cromwell will yet have justice done him. He bides his time, and he will be known as one who dared to show the people that the "divine right" to govern was in themselves, and the events of that time will be seen to prove that the people were too ignorant and nose-led to profit by the light he showed them, but knelt down, and asked those old riders to get upon their backs, and submitted to be ridden worse than ever. Who is to blame for riding a people that are determined to be ridden?

#### CONGREGATIONAL SINGING.

In 1644, the Liturgy was denounced by the House of

Lords as a superstitious ritual, and the Assembly of Divines at Westminster, to whom Parliament referred all matters concerning religion, established a new form of Divine worship, in which no music was allowed but psalm-singing, for which the following rules were enjoined.

“It is the duty of Christians to praise God publicly by singing of psalms together in the congregation, and also privately in the family. In singing of psalms the voice is to be audibly and gravely ordered; but the chief care must be to sing with understanding and with grace in the heart, making melody unto the Lord. That the whole congregation may join herein, every one that can read is to have a psalm-book, and all others not disabled by age or otherwise are to be exhorted to learn to read. But for the present, where many in the congregation cannot read, it is convenient that the minister, or some fit person appointed by him and the other ruling officers, do read the psalm, line by line, before the singing thereof.”

The reason, then, why “line-singing” was first practised, was because the people could not read. It is still continued in a few sections of this and other countries, and no doubt for the same reason. Line-singing was established by the same conclave that made the Catechism, but it has not been held so important as the Catechism.

#### DESTRUCTION OF MUSIC-BOOKS, ORGANS, &c.

Soon after the rule for congregational singing was put in force, all the choral books were taken from the churches and destroyed; and libraries, and all other places where they were supposed to exist, were searched, and every possible effort was made completely to extirpate them. Painted glass windows were broken, the churches were stripped of their ornaments, the organs taken down, and most of them, as well as the books, burnt; so that, when government had got back upon its old kingly track, it was almost impossible to procure singing-books, organs, organists, or singers.

The musicians who had been driven away and were yet living were restored to their former places; but for



want of boys, the treble was played upon cornets, or sung by men in falsetto.

As no two organists performed the service in the same manner, a book of instruction was made by Edward Low, and printed at Oxford in 1661. It was entitled, "Some Short Directions for the Performance of Cathedral Music." The conservatism of the English service may be seen from the following facts.

Marbeck published his work in 1550; Low's was printed in 1661, and reprinted in 1664; and Burney writes, in 1789, that, "as it is now more than one hundred and twenty years since the second edition of Low's little tract was published, it seems high time for another to be drawn up, by some able and regular-bred organist or choral performer in one of the choirs of the metropolis."

But the greatest difficulty was in procuring organs, as there were only four organ-makers in England who were worthy the name. A few, which, when taken from the churches, had been sold for family use, were repurchased, repaired, and again took their places in the churches, until better ones could be procured; and as it was impossible, from the few workmen, to supply the demand, others were invited from the Continent. Bernard Schmidt and two nephews came over from Germany, and Harris and his son from France, and completely eclipsed the English artists, and soon had the field to themselves.

Schmidt first built one for the Royal Chapel at Whitehall. It was made in haste, and failed to give the satisfaction expected. He then resolved never to hurry another, or to build for a sum which would oblige him to make an imperfect instrument. He would use only the best material, and if he found a bad pipe while voicing, he wasted no time upon it, but threw it away and made another. Many of his organs, after being in use more than a hundred years, were worth more than when first made.

The elder Harris died soon after his arrival in England, but his son, who was an ingenious and energetic man, became a powerful rival to the Germans.

Toward the close of the reign of Charles II., the bench-

ers of the Temple Church, who wished to obtain the best organ which could be made, received proposals from Schmidt and young Harris; who each presented such powerful claims that the benchers felt unwilling to decide, and therefore proposed to them that each should build the best organ in his power in a given time, and place it in the church, when they would make their choice. This was assented to, and in eight or nine months the two organs were ready. Schmidt's was first ready, and when Drs. Purcell and Blow, then in their prime, played upon it, it was supposed that it could not be equalled. Harris employed M. Lully, organist to the queen, to show off his when it was completed, and his ability and the real merit of the instrument soon brought it into favor, and the difficulty of the decision was therefore greater than ever. Thus matters remained a year, when Harris challenged his opponent to add other reed stops, which challenge he accepted. These additional stops, which were new to English ears, though they added to the pleasure of those who heard them, still left the question as undecided as before. The excitement kept up by this war of sweet sounds continued to increase, and it enlisted, upon the one side or the other, most of the professional musicians, as well as amateurs, of the time. Its effect upon the makers, however, was most serious, as it nearly ruined them both, while the partisans of the one did not scruple to injure the instrument of the other, as if the question could be settled by such outrageous conduct. The night before the last trial of the reed stops, the bellows of Schmidt's organ were cut so that it could not be played. The Gordian knot was at last cut, and this matter, which seemed so serious, was turned into a jest, only equalled by that of him who left a legacy of one guinea towards paying off the English national debt. Midas was rewarded with an ass's ears for his wise judgment upon a similar question; the ass was umpire between the owl and the nightingale; and this, the most important musical question which had ever arisen in England, and which had puzzled the best judges to be found, was finally settled by — Lord Chief Justice Jeffries!

Jeffries was one of the benchers, and it may be supposed

that, as it was known he could work his way through any difficulty, this one was submitted to him. In tuning the organ, all the imperfections are so arranged as to fall upon the remote keys, which are seldom used, and which when played upon make a hideous noise that musicians call the wolf, from its resemblance to the howl of that animal. May we not suppose that Purcell or Blow, knowing this, and the character of the judge, made use of these sounds, which they thought might please him, from their similarity to those he used upon the bench, when addressing those who stood before him? But however that may have been, and however we may smile at the thought of such an umpire, he undoubtedly chose the best, that of Schmidt, while Harris took his away without any loss of reputation, as much better judges than Jeffries had decided in his favor. The organ which was accepted was tuned every Saturday for many years, for which the sum of £20 per annum was allowed. There were four organists engaged to play upon it alternately, at a salary of £50 each. In some of the small stops, the notes G sharp and A flat, and similar intervals, were not played upon by the same keys, and of course were not the same sounds.

Harris put up a part of his organ at the church of St. Andrew, Holborn, and the rest in the cathedral of Christ Church, Dublin. About 1750, the corporation of Lynn Regis, wishing to have an organ in place of their old one, applied to Byfield, an organ-maker, who attempted to sell them the old one which Harris had put up at Dublin. He, however, did not succeed, for they afterwards applied to Snetzler, who furnished them so good an instrument that he immediately received orders from all who wanted first-rate instruments in England. It was in this organ that Snetzler first introduced the stop called the Dulciana. Upon meeting the committee, they asked him what their old instrument would be worth if repaired; he replied, that, if they would lay out a hundred pounds upon it, perhaps it would then be worth fifty. The widow of Byfield sold Harris's old Dublin organ to a church for £500. Harris built a greater number of organs in and about London than Schmidt, but they did not stand the test of time as well as those of the last-named maker, as a stop which

was known to have been made by him was almost invaluable when he had been dead a century. He built the organ for St. Paul's, and wished to enlarge it by several stops which he made for it ; but Sir Christopher Wren would not consent to have the case made large enough to admit them, and they remained in the vestry, useless lumber, for many years. This might have been avoided by placing it upon one side of the choir, as was originally done in the old cathedrals.

The establishment of the Chapel Royal of Charles II., in 1661, consisted of one subdean, eight ministers, three organists, Henry Cook, master of the children, Henry Lawes, master of the cheque, nineteen gentlemen of the chapel, the sergeant of the vestry, two yeomen, and the groom. Every gentleman of the chapel in orders had allowed to him five yards of scarlet for a gown ; the others, laymen, four yards. We are not told if those in orders were so much larger as to need the extra yard for their robe.

The salaries of the musicians were now £ 70, and Captain Cook was allowed £ 30 per annum for the diet, washing, lodging, and teaching of each of the children of the Chapel Royal.

The merry monarch was not fond of the old and staid church music which was then sung, and as the old composers had long before adopted the style of Tallis and Bird, and could not change it, he encouraged the boys of the chapel to write, and Pelham Humphrey, Blow, and others soon wrote anthems, which were sung, and so much praised that they had a new one ready every month.

They were performed to the accompaniment of violins, cornets, and sackbuts, the players of which went into the organ-loft for that purpose.

Captain Cook was a singing boy in the king's chapel. In the civil war he joined the army, and received the commission which gave him his title, which he retained after the Restoration, when he was appointed master of the boys. The music which he wrote was in the style of the oldest cathedral writers. Several of his singing-boys be-

came eminent, and did more to transmit his name to posterity than anything he did for himself, though one of them is said to have been the death of him, as we are told that he was "esteemed to have been the best musician of his time to sing to the lute, till Pelham Humphrey, his scholar, came up, after which he died with grief."

Pelham Humphrey was one of the singing boys until his voice changed, when he was made Gentleman of the Royal Chapel, in 1666. In 1672, upon the death of Cook, he was appointed master of the children. He died in 1674. His death was much regretted by all who knew him, and his loss to the world at so early an age (twenty-seven) must have been great; for he had already composed much excellent music, had, indeed, changed its style, expression, and accent, and had dared to introduce into his music new combinations of harmony. It is supposed that he studied some time with Lulli at Paris.

Dr. John Blow was one of the first set of singing boys of the chapel after the Restoration. He was made gentleman of the chapel in 1673; in 1674, master of the children; one of James's eleven private musicians in 1685; and in 1687, almoner and master of the choristers of St. Paul's, which place he resigned to his scholar, Jeremiah Clark, in 1693. He was made Doctor of Music in 1695, without the usual exercise being required of him. In the same year he was elected organist of St. Margaret's, Westminster, and in 1699, appointed composer to William and Mary, at a salary of £40, which was afterwards increased to £73. He wrote much music, and was a novel, bold, but careless, writer, often betraying a want both of judgment and knowledge. He died in 1708, and was buried in Westminster Abbey, where, upon a monument, is a canon of his composition, much more useful and less dangerous than the *cannons* which are represented on the monuments of some of the warriors who lie buried in that place. He was the first who introduced the Scotch style of music into England.

Michael Wise, born at Salisbury, was a singing boy.

In 1668 he was appointed organist and master of the choristers of Salisbury Cathedral; in 1675, a Gentleman of the Chapel Royal; and in 1686, almoner and master of the boys at St. Paul's. He was a favorite of Charles II., and travelled with him, and played the organ at whatever church the king attended. His compositions for the church were among the best of the time, and some of his secular music is yet in use. He was killed in Salisbury by a watchman.

Thomas Tudway, one of the chapel children, became a tenor singer at Windsor. He began to compose at nineteen years of age, but few of his earliest pieces have much merit. When only twenty-five, he was made Bachelor, and in 1705 Doctor, of Music at Cambridge, and at the same time appointed Professor of Music in the University. Most of his life was passed in London, where he collected his valuable ancient manuscript music, in six large volumes, quarto, which are numbered 7337 in the British Museum. He was patronized by Lord Oxford, at whose house he was in the habit of meeting several musical and other friends weekly.

He was permitted to style himself Organist and Composer Extraordinary to Queen Anne. He was a punster, and his wit was much longer remembered at Cambridge than his music. His propensity to punning did not leave him in sickness, for once, when dangerously ill of quinsy and unable to swallow food or medicine, the physician at length said to Mrs. Tudway, "Courage, madam! the Doctor will get up Mayhill yet; he has been able to swallow some nourishment!" Tudway cried out, "Don't mind him, my dear; *one swallow does not make a summer.*"

Dr. William Turner, chapel-boy, was a Gentleman of the Royal Chapel, with a counter-tenor voice (a rare gift), in 1669, and soon after appointed vicar choral in St. Paul's, and lay vicar of St. Peter's, at Westminster. In 1696, he was made Doctor of Music at Cambridge. His music, though good, did not retain its popularity as long as that of some who wrote about his time. He died in 1740, aged 88, and was buried in Westminster Abbey.

## THE CLUB ANTHEM.

This anthem, to the words "I will always give thanks," was produced in one night, and was the work of three persons. Charles II. received news upon a Saturday night, that his fleet had gained a victory over that of the Dutch, and he wished to have an anthem performed for it on the next day. None of his old composers would engage to do it, and he therefore gave the subject to the boys Humphrey, Blow, and Turner, who had it ready, and it was performed the next day.

Benjamin Rogers was born at Windsor, where he was brought up a singing boy. When his voice changed, he became one of the singing men at the same place. He next went to Ireland, where he was appointed organist of Christ Church, Dublin. In 1641 he again became choirman at Windsor, but was soon driven away by the war, when he became a teacher of music. He wrote several pieces for two violins, a tenor and bass, which were much admired both in England and upon the Continent. In 1658 he was made Bachelor of Music at Cambridge, and by the exercise which he wrote for that occasion acquired much celebrity. His music was next played before the queen of Sweden, by whom it was well received. He composed the music which was performed at the dinner given by the city of London, at Guildhall, to Charles II. and his brother, at the Restoration. He was organist of Eton, and afterwards of Magdalen College, Oxford. In 1685 he was compelled to leave the University by James II., and he died in obscurity. Wood says, — "His compositions for instruments, whether in two, three, or four parts, have been highly valued, and were thirty years ago always first called for, taken out, and played, as well in the music-schools as in private chambers; and Dr. Wilson, the greatest and most curious judge of music that ever was, usually wept when he heard them well performed, as being wrapt up in an ecstasy; or if you will, melted down; while others smiled, or had their hands and eyes lifted up at the excellence of them."

John Banister first learned music of his father. He

was then sent by Charles II. to learn to play the violin at Paris. He was the second who led the violin band of Charles II., and was the first Englishman who became distinguished as a violin-player. He was also one of the first who established concerts in London. In the London Gazette for December 30, 1672, is the following advertisement : — “ These are to give notice, that at Mr. John Banister’s house, now called the music-school, over against the George Tavern, in White Fryers, this present Monday, will be music performed by excellent masters, beginning precisely at four of the clock in the afternoon, and every afternoon for the future, precisely at the same hour.” He published similar advertisements in 1674, 1676, and 1678. In that for December 11, 1676, the performance is said to be “ At the academy in Little Lincoln’s Inn Fields, where it was to begin with the parley of instruments, composed by Mr. Banister, and performed by eminent masters.”

North, in his *Memoirs of Music*, says : — “ Banister, having procured a large room in White Fryars near the Temple back gate, and erected an elevated box or gallery for the musicians, whose modesty required curtains, the rest of the room was filled with seats and small tables, ale-house fashion. One shilling, which was the price of admission, entitled the audience to call for what they pleased. There was very good music, for Banister found means to procure the best hands in London, and some voices to assist him. And there wanted no variety, for Banister, besides playing on the violin, did wonders on the flageolet to a thro’ bass, and several other masters likewise played solos.” Banister died in 1679.

Thomas Britton, the celebrated small-coalman, established a club or private concert in 1678, which continued until 1714.

About 1680 the principal musicians of London had a room built and fitted up for concerts in York Buildings. At this place, the best music of the time was performed, and by the best players, and it was attended by the first people in London. It was called the Music Meeting, and was long used for similar purposes. In 1664, James



Clifford published a book of church music, together with brief directions for learning to sing. The learner is told that the best of our masters of later times had found it expedient to reduce the syllables to four, Me, Fa, Sol, La.

In 1664 a work was translated from the Latin, in which the seventh of the scale is called Si. The original author was a German Lutheran divine, who died in 1638. The translator, John Birchensha, was an early, but full-grown, specimen of the genus humbug. It seems, also, that he found the Royal Society in a fit state to be acted upon, for he drew up a long advertisement of a treatise of music he intended to publish, (but never did,) and they published it in their Transactions in 1672, page 5153, from which the following is an extract. "An easy way is by this author invented for making airy tunes of all sorts by a certain rule, which most men think impossible to be done; and the composing of two, three, four, five, six, and seven parts," (why not a hundred?) "which by the learner may be done in a few months, viz., in two months he may exquisitely, and with all the elegances of music, compose two parts; in three months, three parts, and so forward, as he affirms many persons of honor and worth have often experienced, which otherwise cannot be done in many years."

In 1672, Thomas Salmon published a work entitled "An Essay to the Advancement of Music by casting away the Perplexity of the Clefs," &c. The bass clef was then written in two places, the tenor upon every line, and the treble clef in two places; and the plan proposed by Salmon was to have G always on the first line, and the staves marked B. for bass, T. for tenor, S. for soprano, &c.

This plan, which Burney treats with much respect, was ridiculed, and even loaded with low abuse, by Matthew Lock and others. The same conservative spirit yet continues as many as possible of the clefs in England; but in this country more than two are seldom used. An able writer in one of the English reviews has recently written warmly against the use of clefs.

Matthew Lock is supposed to have been the first who published rules for thorough-bass or accompaniment on keyed instruments, in 1673.

In 1677, Lord North published a work, entitled "A Philosophical Essay of Music." It had some merit, though much of its philosophy has been proved false, and many of its principles were not clearly expressed.

In the seventeenth century, Bacon, Kepler, Galileo, Mersennus, Des Cartes, Kircher, Lord North, Lord Brouncker, the Bishop of Ferns, Dr. Wallis, Dr. Holder, and Sir Isaac Newton wrote treatises upon harmony and the philosophy of music.

It is but just, however, to say, that, with few exceptions, they did as much to improve practical music as the royal families of Europe did to promote the cause of liberty in the same period. Most of them never knew of, or cared for, music except "in the abstract," while many a practical musician has done more to advance the science than all of them.

"Catch that Catch can." John Playford, 1667. This book contained most of the music which Hilton published in 1652, and about seventy pieces of a similar character. In this book, the term *glee* is used for the first time. It implied "a song of three or more parts upon a gay or merry subject, in which all the voices begin and end together, singing the same words."

"Music's Monument ; or a Remembrance of the Best Practical Music, both Divine and Civil, that has ever been known in the World." This quaint work, by Thomas Mace, one of the clerks of Trinity College, Cambridge, was one of the most singular books of the century in which it was published. The first part treated of psalm-singing and cathedral music ; the second of the "noble lute now made easy, and all its occult, locked-up secrets plainly laid open ; showing a general way of procuring invention and playing voluntarily upon the lute, viol, or any other instrument, with two pretty devices," &c. In

the third part, "the generous viol, in its rightest use," is treated upon; "with some curious observations never before handled concerning it and music in general." In psalm-singing he recommended "short, square, even, and uniform airs," and is "bold to say that many of our old psalm-tunes are so excellently good that art cannot mend them or make them better." Speaking of the difficulty of singing in tune with a good voice, he says, "With an unskillful, inharmonious, coarse-grained, harsh voice it is impossible. 'T is sad to hear what whining, toling, yelling, or screeching there is in our country congregations, where, if there be no organ to compel them to harmonical unity, the people seem affrighted or distracted." He says there are "many rational-ingenuous-well-composed-willing-good-Christians, who would gladly serve God aright, if possibly they knew but how." He advises them to purchase an organ for thirty, forty, fifty, or sixty pounds, and then "the clark to learn to pulse or strike the psalm-tunes, which he offers himself to teach for thirty or forty shillings; and the clark afterwards may instruct all the boys in the parish, for a shilling or two apiece, to perform the business as well as himself. And thus by little and little the parish will swarm or abound with organists."

It seems that, fourteen years after his book was published, he went to London and wrote (surely nobody else could have written it) an advertisement, which was found in the British Museum, No. 5936, a collection of title-pages, devices, and advertisements, from which the following extracts are taken.

"AN ADVERTISEMENT

*To all Lovers of the best Sort of Music.*

"Men say the times are strange — 't is true,

Cause many strange things hap to be.

Let it not then seem strange to you

That here one strange thing more you see.

"That is in Devereux-Court, next the Grecian Coffee-house, at the Temple back gate, there is a deaf person teacheth music to perfection; who, by reason of his great age, v. 77, is come to town with his whole stock of rich musical furniture, v. instruments and books to put off to whomsoever delights in such choice things; for he hath

nothing light or vain, but all substantial and solid music. Some particulars do here follow.

"1. There is a late invented organ which (for private use) excels all other fashioned organs whatever, and for which, substantial-artificial reasons will be given; and (for its beauty) it may become a nobleman's dining-room.

"2d. There belongs to it a pair of fair large-sized consort-violos, chiefly fitted and suited for that or consort use; and *'t is great pity they should be parted.*

"3d. There is a pedal harpsicon (the absolute best sort of consort harpsicons that has been invented); there being in it more than twenty varieties, most of them to come in with the foot of the player without the least hindrance of play (exceedingly pleasant). . . . .

"7th. Great store of choice collections of the works of the most famous composers that have lived in these last 100 years, as Latin, English, Italian, and some French.

"8th. There is the publisher's own Music's Monument; some few copies thereof he has still by him to put off; it being a subscription book, and not exposed to common sale. All these will be sold at very easy rates, for the reasons aforesaid; and because (indeed) he cannot stay in town longer than four months (exactly).

"If any be desirous to partake of his experimental skill in this high-noble-art, during his stay in town, he is ready to assist them; and (haply) they may obtain that from him which they may not meet withal elsewhere. He teacheth these five things, v. the theorbo, the French lute, and the viol in all their excellent ways and uses; as also composition, together with the knack of procuring invention to young composers (the general and greatest difficulty they meet withal), this last thing not being attempted by any author (as he knows), yet may be done, though some have been so wise (or otherwise) to contradict it. Any of these five things may be learned so understandingly in this little time he stays (by such rules as he gives, together with Music's Monument, written principally to such purposes) as that any aptly inclined may (for the future) teach themselves without any other help."

There are many ways of acquiring fame. Mace and Boswell will live as long as Purcell and Johnson.

## HENRY PURCELL

Was born in 1658. His father and uncle were Gentlemen of the Chapel Royal. His father died when he was but six years of age, and it is supposed he was one of the chapel-boys under Captain Cook and Humphrey, and afterwards received a few lessons from Dr. Blow, as upon Blow's tombstone is inscribed, "Master to the famous Mr. Henry Purcell." Of this Burney says, — "But there is nothing more common than this petit larceny among musicians; if the first master has drudged eight or ten years with a pupil of genius, and it is thought necessary, in compliance with fashion or caprice, that he should receive a few lessons from a second, he instantly arrogates to himself the whole honor, both of the talents and cultivation of his new scholar, and the first and chief instructor is left to sing, *sic vos non vobis*."

While Purcell was a singing-boy he composed many of the anthems which were sung in the English cathedrals for more than a hundred years. At eighteen years of age, he was appointed organist of Westminster Abbey, which was the same office as that of Maestro di Cappella in Italy. At twenty-four he was appointed organist of the Chapel Royal.

The music which he wrote for the church, the theatre, concert, or chamber, was superior to that of any musician in Europe of his time, and to that which any Englishman had ever written; and perhaps no Englishman has ever written so well since. No other vocal music was listened to with pleasure for thirty years after his death, and it was only partially suspended when Handel came to England. His *Te Deum* was annually sung at the meeting of the clergy at St. Paul's, from the time of his decease in 1695, until 1713; after that it was performed alternately with one which Handel wrote for the peace of Utrecht, until 1743, when Handel's *Dettingen Te Deum* eclipsed all others. It was sometimes, however, performed at other places after that time.

It seems almost incredible that he should have been able to succeed so well in every species of music. His sonatas, odes, cantatas, songs, ballads, and catches were

so much better than any made in England, or even in Europe, as to force them all into almost total obscurity. He composed more than fifty pieces for the church, such as his *Te Deums*, full services, and anthems, a vast number of miscellaneous songs, duetts, &c., most of the music for eighteen English operas, and much other music. His music for the theatre kept possession of the stage until it was driven off by that of Handel. The music of one of his operas consists of an overture of two movements, a *preludio*, accompaniment to a song, trumpet-tune, air, hornpipe, country dance, and *canaries*, a French term for a quick, rapid dance, in jig time. Two years after the death of Purcell, his wife published his secular vocal music, with the title of *Orpheus Britannicus*.

One of his errors, and one very common in his time, was that of writing upon a ground-bass. It was only a method of making difficulties without invention, but it was as much in fashion then as were variations in the time of Tallis, Bird, and Bull. Still, however much it was practised by others, it was unworthy of his genius. Purcell wrote many songs with trumpet accompaniments, and also trumpet solos. They were written for John Shore, a celebrated player upon that instrument, and brother of Mrs. Colley Cibber, who was a scholar of Purcell, and who sang the songs which her brother accompanied. Purcell was once, with Mrs. Arabella Hunt and Mr. Gostling, at the palace to sing to the queen, and, after they had sung some of their most difficult and fashionable pieces to his accompaniment, the queen, to their surprise, and perhaps mortification, called for the old Scotch tune, "Cold and raw the wind doth blow." In his next birthday ode, to the words, "May her blest example chase," Purcell made that air the bass part. This is not the only instance of musicians' showing their skill when their audience would gladly dispense with it for more simplicity and sentiment.

Another volume of his secular music was published in 1702. His ballad-air to the words, "What shall I do to show how much I love her?" was in constant use thirty years, and was then set to the words, "Virgins are like the fair flower," in the Beggar's Opera, and has been sung ever

since. "Mad Bess," another of his songs, has been continually sung and always heard with pleasure in England. He was the court musician, and the following titles show some of the occasions upon which he exercised his genius :— "A Welcome-Song for the King," "A Welcome-Song for his Majesty on his Return from Newmarket," "A Song that was performed to Prince George upon his Marriage with the Lady Ann," "Sighs for our Late Sovereign, Charles II.," "Welcome-Song to James II.," "Birthday Ode for King William." One of his sacred pieces, "Blessed are they that fear the Lord," was composed as a song of thanksgiving for the pregnancy of the queen. He at last became so used to setting music to words of flattery, that he wrote music to the words, "The bashful Thames, for beauty so renowned." Another foolish custom of his time, and which he sometimes carried to a most ridiculous excess, was that of repeating a word or words for the sake of the melody ; as, "pretty, pretty, pretty," "no, no, no," "yes, yes, yes," &c. In the accent and expression of English words, Purcell was much superior to Handel. He died at the early age of thirty-seven.

Nicola Matteis was the first who engraved music in England. The Hon. Mr. North gives the following account of him, which goes very far to prove that those persons whom we have called John Bulls were only imitating what had already been done by foreigners in England :— "The decay of French music, and favor of the Italian, came on by degrees. Its beginning was accidental, and occasioned by the arrival of Nicola Matteis. He was an excellent musician, and performed wonderfully on the violin. His manner was singular, but he excelled, in one respect, all that had been heard in England before : his *arcata*, or manner of bowing, his shakes, divisions, and indeed his whole style of performance, was surprising, and every stroke of his bow was a mouthful. All that he played was of his own composition, which manifested him to be a very exquisite harmonist, and of boundless fancy and invention. When he came here he was very poor, but not so poor as proud ; which prevent-

ed his being heard, or making useful acquaintance for a long time, except among a few merchants in the city who patronized him. And, setting a high value on his condescension, he made them indemnify him for the want of more general favor. By degrees, however, he was more noticed, and was introduced to perform at court. But his demeanour did not please, and he was thought troublesome ; as he took offence if any one whispered while he played, which was a kind of attention that had not been much in fashion at our court. It was said that the Duke of Richmond would have settled a pension upon him, though he wished him to change his manner of playing, and would needs have one of his pages show him a better. Matteis, for the sake of the jest, condescended to take lessons of the page, but learned so fast that he soon outran him in his own way. But he continued so outrageous in his demands, particularly for his solos, that few would comply with them, and he remained in narrow circumstances and obscurity a long while." The few friends of Matteis taught him, at length, the necessity of being a gentleman as well as a fiddler, and North continues, — "By advice so reasonable they at length brought him into such good temper, that he became generally esteemed and sought after, and having many scholars, though on moderate terms, his purse filled apace, which confirmed his conversion."

"After this he discovered a way of making money which was then perfectly new in this country. For, observing how much his scholars admired the lessons he composed for them, which were all duos, and that most musical gentlemen who heard them wished to have copies, he was at the expense of having them neatly engraved on copper-plates, in oblong-octavo, *which was the beginning of engraving music in England*; and these he presented, well bound, to lovers of the art, and admirers of his talents, for which he often received three, four, and five guineas. And so great was his encouragement and profits in this species of traffic, that he printed four several books of airs for the violin in the same form and size.

"He printed lessons likewise for the guitar, of which



instrument he was a consummate master, and had so much force upon it as to be able to contend with the harpsichord in concert."

He also wrote another book, designed to teach composition, air, and thorough-bass. North thus describes his power as a player. "In a numerous assembly, when Matteis alone was to entertain the company, having his friends, Walgrave, L'Estrange, and Bridgman, about him, and flaming with good-humor and enthusiasm, he has seized on the attention of the whole audience with such force and variety, as to prevent even a whisper for more than an hour together, however crowded the room."

Matteis was just such a man as would be spoiled by prosperity in some way or other, and we are told that he might have acquired wealth; but that he chose to take a great house, where he lived so luxuriously that he brought on diseases which soon put an end to his existence.

He had a son, whom he named after himself, and whom he taught to play upon the violin from his cradle. "I have seen the boy in coats," says North, "play to his father's guitar." When he grew up he went to London, where he became a celebrated player on the violin. He afterwards went to Vienna, where he was also much noticed; but he finally returned to England, and became a teacher of languages as well as a violinist. He taught Burney the French language, and also to play upon the violin. He died about 1749.

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## CHAPTER XIV.

### OF ITALIAN MUSIC IN THE SEVENTEENTH CENTURY.

#### LODOVICO VIADANA.

IN 1615 this writer published the first rules which had ever been made for a figured bass. One of his books was a collection of all his choral pieces of one, two, three, and four parts, "with a continued and general bass, adapted to the organ according to a new invention, and

useful for every singer as well as organist, to which are added short rules and explanations for accompanying a general bass according to the new method." This proves him to have been the first who made a separate bass for the organ with figures, by which a piece could be played without seeing the score.

#### CANONS.

In the early part of the seventeenth century almost every composer wrote in canon, as it was termed, a species of music much more favorable to patience than to genius.

John Paul Cima, an eminent organist and composer at Milan, acquired great reputation among learned musicians for this species of music.

But the greatest general of this ordinance was Francesco Soriano, Maestro di Cappella of St. Peter's at Rome. In 1610 he published one hundred and ten canons to the hymn Ave Maris Stella, for three, four, five, six, seven, and eight voices. Doni says that, in all these, and, indeed, in all the music he ever wrote, there is not one pleasing air.

Romano published at Venice, in 1615, a book of canons, and a part of its table of contents is inserted, to show the kind of music which was used at that time.

"Canon on a subject given by Gio Rosa of Florence.

"Canon a due del Metallo.

"Canon di Micheli.

"Resolution of the same Canon.

"The same, in score.

"Another Canon a duo by the same.

"Two additional parts to the same.

"Resolution of the same," &c.

Valentini, who flourished about 1630, composed, or perhaps it is more proper to say cast, a canon, with the resolution in more than two thousand ways, in 1629; one called the Knot of Solomon, for ninety-six voices, in 1631. His book was the last published which contained only canons.

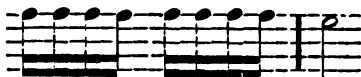
Paolo, Maestro di Cappella at the Pope's and St. Peter's chapels, was one of the most scientific and ingenious composers of his time.

GREGORIO ALLEGRI,

A celebrated composer, and the author of the Miserere which is yet sung at the Sistine chapel at Rome during Passion week, was born in 1629, and died in 1652. His Miserere has been brought to this country in manuscript, and has been printed for private use. It will be long, however, we trust, before "the time and the place" will be found here which will suffice to give it the effect it has in Rome.

Benevoli, a celebrated harmonist, was the most ingenious composer, for four or six choirs, of his time. He wrote a mass for twelve eunuchs, which was rendered more difficult as the voices had so little compass. His works were recommended by Martini and others as models of perfection.

In 1612 a book of solo anthems was published at Rome, in which were *divisions* or running passages for one syllable. Divisions also now found their way into motets and other music, and were as long as in much later times. An anthem was published in 1624, which had one of eighty-eight notes. The eight notes before the last were closed upon one interval, as follows:—



This singular cadence was used as late as 1636.

Madrigals were nearly banished from concerts and music meetings by 1638.

DOMENICO MAZZOCCHI

Invented the characters of crescendo, diminuendo, piano, forte, and the enharmonic sharp. He used them in his eighth madrigal.

## MERULA

Flourished from 1628 to 1640. He was an eccentric writer, and his drollery appears in his sacred music, in his spiritual lullaby, and in his madrigals, one of which he wrote to the words *Hic Hæc Hoc*. His madrigal *Cor Mio* was one of the best ever written. He indulged in what was the fashionable error of the time, writing upon a ground-bass.

In the seventeenth century the Italians wrote and played but little instrumental music. Lutes, guitars, viols, and violins were only used to accompany the voice. The last two were used in churches.

## GIROLAMO FRESCOBALDI

Was a native of Ferrara, but his teacher took him to most of the cities of Italy when he was only a child; where he delighted all who heard him by his singing. He was afterwards organist of St. Peter's at Rome, and by his playing and his compositions he became celebrated throughout Europe. Frederic III. sent a young German to become his pupil, and upon his return he made him his organist. His first work was one of the earliest, if not the very first, printed in score and with bars. He was one of the first who wrote fugues upon one subject, which was carried on from the beginning to the end. One of his compositions, published at Rome in 1637, was written upon a staff of six lines for the right, and one of eight for the left hand.

Chamber duets came into favor toward the close of the sixteenth century. One of the first was published at Bologna, in 1691, soon after which those of the Abate Steffani were sent in manuscript over the greater part of Europe. This proves that the invention of printing did not at once entirely supersede the use of manuscript music.

These chamber duets became fashionable at a most fortunate period, as Clari, Handel, Marcello, Gasparini, Lotti, Hasse, and Durante wrote them. The subject

was taken up by the first voice, after which the other voice took the same part, which must have been far less pleasing than having, as in later times, each part of a duet made to help the other.

#### STEFFANI.

The Germans say that his birthplace was Lepsing ; but the Italians, with Handel, assert that he was born near Venice. When young, he was a chorister at St. Mark's, Venice, and his fine voice was the admiration of all who heard him. A German nobleman took him to Munich, and gave him, not only a musical, but a priestly education. In 1674, when only nineteen, he published his Psalms, in eight parts. He also published a little work on harmony, which was one of the best of the time. It was translated into German, and eight editions of it were printed. He was for many years Maestro di Cappella to the court of Hanover. He resigned in favor of Handel, and went to London, where he was chosen President of the Academy of Ancient Music. In 1729 he went to Italy to see his relations, and the next year to Hanover. He next went to Frankfort, where he died after a short sickness. He was elected Bishop of Spiga before he died. The best of his compositions were his chamber duets, of which he wrote a great number. A collection made for Queen Caroline, of England, contained nearly one hundred of them. They were long used by the best singers in Italy as solfeggi for their daily practice.

Francesco Durante was long master of the Conservatorio of St. Onofrio, at Naples. He was the best instructor and harmonist of his time, and his duets were allowed to be equal to any which had ever been written. Sacchini, who taught them to his favorite scholars, seldom finished his lesson without kissing the book. Pergolesi, Piccini, Sacchini, and Paesiello, were his scholars.

#### MUSIC-BOOKS.

In 1613 a book in Spanish was published at Naples,

which contained twelve hundred folio pages. Most of it was upon subjects even then obsolete, but it also contained the speculative and practical knowledge of the time.

In 1615 a work was published at Venice, in dialogue, which gave directions for playing the organ and other keyed instruments, with preludes, by the best organists of Italy. No keys were used but those of the church, and the lessons were simply exercises for running up and down the scale with both hands alternately.

In 1618, Colonna, a Roman nobleman and celebrated mathematician, published a speculative work on the division of the diapason.

Vincenzo Galilei, the father, did as much to advance the art, as Galileo Galilei, who wrote a book upon the theory of sounds in 1638, did to promote the science, of music.

In 1657, a book was published which was said to give "true and easy instructions for canto fermo, canto figurato, counterpoint, singing, and many other new and curious things." Like many other books which promise so much, this was good for nothing.

Lorenza Penna, of Bologna, published one of the best books upon practical music of the seventeenth century, in 1656, and a second edition, enlarged, in 1674. It was again published at Venice in 1678, and in 1696 it had gone through five editions.

Gio. Maria Bononcini, of Bologna, published a work in 1673, called *The Practical Musician*. In it he tells of a canon in an opera which he had made for fifteen hundred and ninety-two voices, or for six hundred and forty-eight choirs, which, as he could not find so many, he was obliged to reduce to twenty-two. He was the father of the celebrated John and Antonio Bononcini, and his treatise contains many useful precepts and examples of composition. But he was sometimes careless in his harmony, and his knowledge of musical history seems to have been hardly sufficient for the author of such a book.

In 1680, Bartoli, of Bologna, published a scientific and ingenious work, the first part of which treated of the sim-

ilarity between the circular undulations occasioned in still water when a stone is thrown into it, and the motion of sound. The second treated of the motion of sound compared with that of light, of echoes, or reflection of sound, and of its augmentation in a whispering room or gallery; the third, of harmonic vibrations and ratios of sound, of sympathetic sounds, and of the breaking a glass with the voice; and the fourth, of the mixture of sounds, of consonance, harmonics, and the immense increase of sounds in a vessel or inclosed place by repercussion, with many other curious inquiries. It ended with a disquisition upon the anatomy of the ear.

Antimo Liberati published a letter in 1685, giving the character and style of the composers of Rome, which more resembled criticism than the writings of any other person in that century. He, however, was one of those good-natured critics who say nothing unless they can praise. He was a composer, a eunuch-singer in the Pope's chapel, and Maestro di Cappella of several of the churches at Rome.

#### OF THE VIOLIN IN ITALY.

Violins began to be used in the churches at Rome early in the seventeenth century, at which time motets, masses, and madrigals had instrumental parts written for them, some of which were for two violins and a bass. The music, however, proves that the violin was then but little understood.

In 1652, Kircher published a quartetto for two violins, a tenor and bass, which was composed by Allegri, but which only proves how little the power of this instrument was known. Sonatas were written for the violin as early as 1655.

Bassani, of Bologna, was the violin-teacher of Corelli. He was a good teacher, a person of general knowledge, an excellent composer for both the church and the theatre, and an excellent performer upon the violin. His sonatas and accompaniments for the violin indicate a knowledge of it which is surprising, unless it was better understood in

some parts of Italy than in others. The able master is apparent in all his works, and his knowledge of the finger-board and the bow is shown in every movement.

Torelli of Verona, a performer on the violin, published seven books of music for that instrument, and a work of his containing twelve concertos in eight parts was published after his death. This last was his best work, and was the model of music for bands. His music has not stood the test of time, but has long ceased to be considered as music except in name.

#### ARCANGELO CORELLI.

Well was he called Arcangelo. Others have lived who could play better than he, and who could at least write more difficult music, but no one ever wrote so much and at the same time so well, or did so much to bring into notice an instrument which has since astonished the musical world. He was born near Bologna, in 1653. He was taught harmony by Simonelli, of the Pope's chapel. His violin-teacher has already been named. He travelled in Germany, and was in the service of the Duke of Bavaria in 1680. He soon returned to Rome, where, in 1683, he published his first twelve Sonatas. In 1685 his second set appeared; in 1690, the third; and in 1694, the fourth. The second and fourth were called *Balletti da Camera*, as they were dancing movements. In 1686, when James II. *piously* sent an ambassador to the Pope to make a tender of his duty as a faithful son of the Romish Church, a grand *accademia* (concert) was given on the occasion, by Christina of Sweden, who was a proselyte to the religion of, and then a resident at, Rome. The music was composed by Pasquini, and the band of one hundred and fifty performers upon bowed instruments was led by Corelli. He was also now leading the band at the opera. In 1700 he published another book of music, which increased his already great reputation. His patron at Rome was Cardinal Ottoboni, at whose palace he resided. This cardinal had every Monday night at his palace an *accademia*, of which Corelli was director.

The following account of his visit to Naples indicates the



state of music at that place in his time. When his fame as a player and composer had reached Naples, he was invited by the king to visit that city. It was with reluctance that he consented, and he took with him his second violin and his first violoncello. Scarlatti, who resided at Naples, and other masters, invited him to play some of his own concertos before the king ; but it was long before he could be prevailed upon to do so, as his band was not with him, and there was not sufficient time to rehearse with the band at Naples. His astonishment, then, may be imagined, when he found that the Neapolitan band could play his music almost as well at sight as his own band, which had rehearsed it until they could nearly play it without the notes. A scholar of Corelli, who was with him at Naples, relates the troubles of the remainder of his visit as follows : — “ After this, being again admitted into his Majesty’s presence, and desired to perform one of his Sonatas, the king found one of the adagios so long and dry, that, being tired, he quitted the room, to the great mortification of Corelli. Afterwards, he was desired to lead in the performance of a mask, composed by Scarlatti, which was to be executed before the king. This he undertook, but, from Scarlatti’s little knowledge of the violin, the part was somewhat awkward and difficult : in one place it went up to F, and when they came to that passage Corelli failed, and was unable to execute it ; but he was astonished beyond measure to hear Petrillo, the Neapolitan leader, and the other violins perform that which had baffled his skill. A song succeeded this, in C minor, which Corelli led off in C major. Scarlatti called to him good-naturedly, but Corelli still persisted in the major key, till Scarlatti was obliged to set him right. So mortified was poor Corelli with this disgrace, and the general bad figure he had made at Naples, that he stole back to Rome in silence.” “ It was soon after this that a hautboy-player acquired such applause at Rome, that Corelli, disgusted, would never play again in public. All these mortifications, joined to the success of Valentini, whose concertos and performance, though infinitely inferior to those of Corelli, were become fashionable, threw him into such a state of melancholy and chagrin, as was thought to have hastened his death.” All this only

proves that he was a gentle, mild man, quite unfit to buffet with the world, but with genius enough to write music which will make him known centuries after those who made him unhappy are forgotten.

In 1712, his Concertos were published, in a beautiful edition, engraved at Amsterdam. He only lived a few weeks after, and died in 1713. He was buried in the Church of the Pantheon, where, for many years, a service was performed upon the anniversary of his death, consisting of pieces selected from his works, and played by a numerous band. The following fact, though not much to the credit of the great master, proves that his patron was a most noble man. Corelli left at his death a valuable collection of pictures, and £6,000 to his patron, Ottoboni; but he took only the pictures, and distributed the money among the poor relations of Corelli. Giardini said of his music, that, if two pupils of equal age and disposition, upon commencing their studies, were one to take the music of Corelli and the other that of any one else, the first would certainly become the best performer. Burney says, — “The concertos of Corelli seem to have withstood all the attacks of time and fashion with more firmness than any of his other works. The harmony is so pure and so grateful, the parts so clearly, judiciously, and ingeniously disposed, and the effect of the whole from a large band so majestic, solemn, and sublime, that they preclude all criticism, and make us forget that there is any other music of the same kind existing.”

Geminiani said of him : — “Corelli regarded it as essential to the *ensemble* of a band, that their bows should all move exactly together, all up or all down; so that at his rehearsals, which constantly preceded every public performance of his concertos, he would immediately stop the band if he discovered one irregular bow.”

After the publication of the works of Corelli, the violin increased in favor all over Europe, and there were few cities in Italy, at the beginning of the seventeenth century, which had not one or more distinguished players.

Alberti, first violin-player at the church of St. Petro-

nio of Bologna, published in 1713 ten Concertos in six parts for violins, and a few years after, twelve Sinfonie. They were pretty and easy, and much used in England.

#### DON ANTONIO VIVALDI,

Maestro di Cappella of the Conservatorio della Pieta, wrote eleven operas, and eleven books of instrumental music. His Cuckoo Concert was long in favor in England at concerts. The Italians give the invention of the half-shift to him. It has also been claimed for the elder Matteis, and Geminiani, who brought it into notice in England, also claimed its invention. His title of Don was derived from his clerical character. Mr. Wright, who travelled in Italy about 1720, says, — "It is very usual to see priests play in the orchestra. The famous Vivaldi, whom they call the Prete Rosso, well known among us for his concertos, was a topping man among them at Venice."

#### TARTINI.

This great master of the violin, and of music in all its parts, was as modest as he was truly great. After his fame as a musician was at its height, he would teach no other music until his pupils had mastered Corelli's solos. He was born at Pirano in 1692, and was intended for the law; but music soon drove that from his mind. He also practised and became an adept at fencing. He married before he was twenty years old, and was abandoned by his parents, when he went to a convent, where one of his relatives gave him a home until he could do something for himself. He there played the violin to drown melancholy. One day, while the orchestra of the convent were performing at a festival, a furious wind blew open the doors, and raised the curtains which concealed the orchestra, when he was seen by a friend, who informed his parents; they were afterwards reconciled to him, and he settled at Venice. It was there that he met Veracini, the first great player he ever heard. He at once determined to be such a player, and left Venice for Ancona the next day, where he studied with diligence seven

years. His merits were then so well known, that he was invited to take the place of first violin and master of the band in the church of St. Anthony at Padua. He also received invitations from Paris and London, but he had consecrated himself and his violin to his patron saint. In 1728 he had taught many scholars, and they were to be found in most of the cities of Europe, so that his manner of playing was now widely known.

He wrote a great number of pieces for the violin, which were at once printed wherever his scholars were found. He made Corelli his model, but his music was, as it ought to have been, better. He died in 1770 at Padua, where he had lived almost fifty years.

His first teacher afterwards became his scholar. His favorite scholars were Pasqualino, Bini, and Nardini. Bini began his studies at fifteen, and practised with so much energy and perseverance that, in three or four years, he could play the most difficult lessons which his master wrote, and even with greater force than the author himself. Bini then went to Rome, where he was the admiration of all who heard him, and it was supposed that Montanari, the best violinist of Rome, was so mortified at his superiority, that he died of grief.

In 1744 Tartini changed his style from that of extreme difficulty to one graceful and expressive, and Pasqualino, upon being told of it, returned to Padua, and studied another year with his old master, at the end of which he played with a certainty and expression which were wonderful. Upon his return to Rome, Tartini recommended Mr. Wiseman to him in the following manner: — "I recommend him to a scholar who plays better than myself, and I am proud of it, for he is an angel in religion and morals," — a character which Wiseman said was true. No man can be truly great who is not humble.

Veracini, a nephew of a musician already noticed, was, until Tartini became his equal, the best violin-player who had ever been known. He was an excellent composer, and in his music he made so many new combinations that he was called mad, though most of them have become common and pleasing since. — When he was play-

ing with the largest bands of the churches or theatres, his viol was always distinctly heard, giving out the clear, ringing sound for which he and it were so celebrated. As a player upon and composer for the violin he justly holds a high place; but as a vain, conceited, small-minded man he should be held up as an example. He used to boast that there was but one God and one Veracini. In his time the Italian professors met annually at Lucca. At one of the meetings he was present, and entered his name for a solo concerto. The part of first violin was taken by an old professor, Laurenti, of Bologna, who, having just returned from Poland, did not know Veracini, and therefore, when he went toward the place of the first violin, he was asked where he was going. "To the place of first violin," said he. Laurenti told him that he had been engaged to fill that place himself, but that, if he wished to play a concerto, either at high mass or at vespers, he should have a place assigned him. Veracini, with great contempt and indignation, turned his back upon him, and went to the lowest place in the orchestra. He refused to play a concerto, but asked to be allowed to play a solo from the place where he then was, which he did in such a manner as to extort an *Eviva!* in the public church. Whenever he was about to make a close, he turned to Laurenti, and called out, "This is the way to play the first fiddle." Many similar stories of his caprice and arrogance are told.

He would give lessons to no one but his nephew, who died too young to show his powers, if he had any. He, however, travelled to most of the cities in Europe, and therefore other professors had an opportunity to hear and profit by him. He was twice in England, and composed two operas there. He owned two Steiner violins, which were supposed to be the best in the world, and he called them St. Peter and St. Paul. In 1745 he was shipwrecked, and St. Peter and St. Paul were lost, with all the rest of his property.

His great talent was admitted by all, but it could not shield him from the ridicule of some, and the contempt of others, who knew his failings.

Barbella, of Naples, was a violin-player, who had not sufficient force to direct a large band, but was one of the sweetest players that was ever heard. He began to play before he was seven years old, with his father for teacher. He next took lessons of Bini. He often played pieces with great sweetness, with only the accompaniment of a drone-bass, upon one string.

Baptista San Martini, of Milan, composed a great number of pieces for the violin, many of which were received with favor. In 1770 he was Maestro di Cappella to more than half the churches of Milan, for which he composed masses for great festivals. The meaning of the term Maestro di Cappella seems to have had different significations, and it here implies that he composed music for the churches, but did not have the direction of it.

Bocherini, a violoncello-player, was the best composer of bowed music before Haydn. His style was bold, masterly, and elegant, and when well performed it was a treat for the most refined judges of music.

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## CHAPTER XV.

### OF THE INVENTION OF RECITATIVE, AND THE ESTABLISHMENT OF THE OPERA IN ITALY.

It is quite certain that recitative was performed in public at Florence and Rome in the same year, and that the first opera, or secular musical drama which was all in recitative, was made and sung at Florence. Dramas partly sung and partly spoken had been performed many years, and these, doubtless, prepared the way for the full opera. Three Florentine noblemen, Bardi, Strozzi, and Corsi, all learned and intelligent lovers of the fine arts, chose Rinuccini to write, and Jacopo Peri to set, the drama of

*Dafne*, which was performed at the house of Corsi, in 1597, with great applause. Peri was not only a composer, but an excellent singer. He sang in his opera, and also played upon instruments.

Doni writes as follows :—“The beginning of this century [the sixteenth] was the era of musical recitation on the public stage at Florence, though it had been used there in several private exhibitions before. . . . . The first poem set in this new way, and performed at the house of Signor Corsi, was *Dafne*, a pastoral, written by Rinuccini, and set by Peri and Caccini. Afterwards other little fables and entire dramas were thus recited ; but above all, the *Euridice* of Rinuccini, written and set to music for the royal nuptials of Mary of Medicis with the Most Christian King Henry IV. The music of this drama, which was publicly exhibited at Florence in the most splendid manner, was chiefly composed by Jacopo Peri, who performed a part in it himself, as in his *Dafne* he had represented Apollo. The rest of the music was composed by Caccini, and the whole was exhibited in 1600, in which year, and on the same occasion, was also performed the *Rape of Cephalus*, in which the chief part was set by Caccini.”

The poem and the music of *Euridice* were published separately in the year 1600. The poet, in his dedication to the queen, says, — “It is generally imagined that the tragedies of the ancient Greeks and Romans were entirely sung ; but this noble kind of singing had not till now been revived, or even attempted, to my knowledge, by any one ; and I used to think that the inferiority of our music to that of the ancient was the cause ; till, hearing the compositions of Jacopo Peri to the fable of *Dafne*, I wholly changed my opinion. This drama, written merely as an experiment, pleased so much, that I was encouraged to produce *Euridice*, which was honored with still more applause, when sung to the music of Peri, who, with wonderful art, unknown before, having merited the favor and protection of the Grand Duke, our sovereign, it was exhibited in a most magnificent manner at the nuptials of your Majesty, in the presence,” &c.

Peri, in his preface to the music, says that it was per-

formed by the best singers of his time, one of whom was a nobleman, and says that, "behind the scenes, Jacopo Corsi played the harpsichord, Montalvo the chitarone or large guitar, beside which there was the viol da gamba and the large lute." These four instruments comprised the whole band. The music for this opera was printed, scored, and barred. There was but one movement in it which in any way resembled an air. He asserted that he had opened the road to others, but says that some parts of it were composed by Caccini, "whose great merit was known to the whole world." It is supposed that these parts were sung by the scholars of Caccini.

Caccini set the whole of Euridice, and published it at Florence in 1600.

Monteverde set the opera of Orfeo for the court of Mantua, in 1607, and it was printed at Venice in 1615.

#### OF THE OPERA AT ROME.

Della Valle gives the following pleasant account of the manner in which the first opera was performed at Rome : — "My master, Quagliati, was an excellent Maestro di Cappella, who introduced a new species of music into the churches of Rome, not only in compositions for a single voice, but for two, three, four, and often more voices, in chorus, ending with a numerous crowd of many choirs or choruses singing together, specimens of which may be seen in many of his motets that have since been printed. And the music of my cart, or movable stage, composed by the same Quagliati, in my own room, chiefly in the manner he found most agreeable to me, and performed in masks through the streets of Rome during the Carnival of 1606, was the first dramatic action or representation in music that had ever been heard in that city. Though no more than five voices or five instruments were employed, the exact number which an ambulant cart could contain, yet these afforded great variety, as, besides the dialogue of single voices, sometimes two or three, and at last all the five, sang together, which had an admirable effect. The



music of this piece, as may be seen in the copies of it that were afterwards printed, though dramatic, was not all in simple recitative, which would have been tiresome, but ornamented with beautiful passages and movements in measure, without deviating, however, from the true theatrical style, on which account it pleased extremely, as was manifest from the prodigious concourse of people it drew after it, who, so far from being tired, heard it performed five or six several times. There were some, even, who continued to follow our cart to ten or twelve different places where it stopped, and who never quitted us as long as we remained in the street, which was from four o'clock in the evening till after midnight."

So the first opera at Rome was performed in a cart, as was the first tragedy at Athens.

The first regular opera was performed at Rome in 1632; but at what place is not known. From that time until 1661, operas were performed at the palaces of the ambassadors and other court people. The first public theatre for operas was opened in 1671. Another was built in 1679. Clearco, set by Tenaglia, a Roman composer, was performed in 1661. In 1680, the first opera set by Scarlatti was performed at the palace of Christina of Sweden, then at Rome. In 1681, an opera by Legrenzi was performed at the same palace. Between 1690 and 1700, many improvements in opera music were made. In 1696, a new opera theatre was opened at Rome.

#### OF THE OPERA AT BOLOGNA.

In 1601, the opera of Euridice was performed at Bologna, and again in 1616; and the crowd and applause were as great as in ancient times, when its populace used to look upon the fights of gladiators and wild beasts. Operas were performed every year after 1616 at Bologna; but they were principally composed at Venice until 1674. The first public theatre was built in 1680, and four operas were performed in it the same year. From that time their operas were furnished by natives of Bologna. Perti, one of their opera-writers, wrote many for Venice and other Italian cities. He was also an excel-

lent harmonist and composer for the church. He set an opera in 1679, and was living in 1744.

Tosi, the father of a writer of an excellent treatise on music, which was translated into English by Galliard, wrote ten operas. Colonna, Maestro di Cappella of St. Petronio di Bologna, was the son of Antonio, a celebrated organ-builder of Brescia. He composed but few operas, but was an excellent writer for the church. Dr. Boyce gave it as his opinion that Colonna was Handel's model for choruses accompanied with many instrumental parts different from the vocal. In 1685, Colonna had a controversy with Corelli, concerning consecutive fifths, which Corelli wrote in one of his operas. Giov. Maria Bononcini resided a long time at Bologna. He and two of his sons were composers, and belonged to the Philharmonio Society of that city.

Pistocchi founded the Bologna school of singing. When he was young he had a fine voice, but by bad habits lost both his voice and his fortune. At length, being reduced to a mere copyist, he learned the rules of composition, and, avoiding his dissolute course, his voice by time and practice changed to a fine contralto. He then travelled all over Europe, hearing the best performers and profiting by them all, so that when he returned to Italy he was admired and imitated. He settled at Anspach, where he lived in affluence, and had a liberal salary as Maestro di Cappella. After a few years he returned to Bologna and entered a convent, where, after his religious duties were performed, he gave instruction to a few scholars, who were remarkable for their voice, diligence, and good morals. Some of the best musicians of the times were his scholars.

The first opera which he set was performed in 1679, and in a manner which would astonish in our time. The characters were represented on the stage by wooden figures, while the singers sung behind the scenes! His second opera was performed in 1682, and the figures were of wax, while the singers were invisible. This double work, it seems, was not uncommon at that time, for Gagliano tells us that in his opera of *Dafne* there were two Apollos, the one to fight and the other to sing.

Pistocchi set several other operas, which were performed with great applause at Bologna and Florence.

#### BERNACCHI.

When this celebrated singer came upon the stage, his voice was so poor that he was advised to leave, or to become a scholar of Pistocchi. He applied to that great teacher, and was received with kindness. He followed the course of study which his master marked out for him with great diligence for several years, during which time he would not sing to his most intimate friends, and when at last he came before the public, he was pronounced the most finished singer of his time.

#### OF THE OPERA AT VENICE.

The first opera performed at Venice was *Andromeda*, which was written by Ferrari, and set to music by Manelli, of Tivoli, in 1637. Ferrari was a celebrated performer on the lute, a poet, and a good musician. He collected a company of the best singers in Italy, and brought out his opera at his own expense. Until that time, it was supposed that only princes and nobles could support the splendor and expense of an opera. Princes and nobles supporting the expense of an opera! Why, all the princes and nobles in Venice, from that time to this, have not earned money enough to support an opera a month. The expense of the operas was taken from the backs and the bellies of the half-clothed and half-starved people, who toiled day after day, not for themselves, but for their masters.

In 1638, Ferrari and five or six performers were at the expense of bringing out an opera in a very sumptuous and magnificent manner, and at a cost of 2,000 crowns. The salaries of the performers must have been inconsiderable at that time. A writer in 1730 said that 2,000 crowns would have hardly satisfied one ordinary performer. In 1639, four operas were performed there. Between 1637 and 1727, fifteen theatres for musical dramas were built, and from 1641 to 1649 more than thirty operas were performed in that city.

Until 1649, operas had been written in recitative, when

Cavalli set one, in speaking of which it was said, that "grave recitative began first to be interrupted with that Anacreontic kind of stanza which has since been called *Aria*." The question was next asked, whether the musical drama was improved by this innovation, and answered in the affirmative. This seems strange to us, who hear so much air and so little recitative. In 1649, an opera was set by a composer named Cesti, which was sung at Venice, at Milan in 1662, again at Venice in 1666, at Bologna in 1669, and still again at Venice in 1683. A portion of this opera was found in the music-book of the painter Salvator Rosa.

In 1654, Ziani brought out his first opera. He soon set fifteen others, when he was appointed *Maestro di Cappella* of the court at Vienna, at which place he set a great number of operas and oratorios.

Cavalli set an opera in 1655 which had many airs and returns to the first movement, since implied by the term *Da Capo*. It was performed at Venice in 1655, Bologna in 1668, and again at Venice in 1670, and always received with the greatest enthusiasm.

Cavalli wrote more than forty operas in all. He was *Maestro di Cappella* of St. Mark's, Venice.

In most of the serious operas then, and even up to the time of Handel, comic scenes were introduced, as they were in the plays of Shakspeare and others. When these were omitted, short farces were introduced between the acts, to suit such as were not sufficiently refined to be pleased with the regular incident of the story. Not operas only, but oratorios also, had their comic passages.

About 1650, composers began to use expression in setting music to words, as lively music to lively words, &c. They then fell into an error which has been too common ever since, — that of giving to a few words an expression which is not required by the rest of the sentence.

Between 1662 and 1680 there were nearly one hundred operas performed in Venice. At that time machinery

was as necessary to please an audience as poetry or music, and the name of the machinist was oftener inserted in printed copies of these operas than that of the poet or musician. We may form some idea of the care taken to please the eye from the following account of an opera which was performed at Padua in 1680. "There were choruses of one hundred virgins, one hundred soldiers, one hundred horsemen in iron armour, forty cornets of horse; of trumpeters on horseback, drummers, ensigns, sackbuts, great flutes, minstrels playing on Turkish instruments, others on octave flutes, and pages, six each; three sergeants, six cymbalists, twelve huntsmen, twelve grooms, six coachmen for the triumph, six others for the procession, two lions led by two Turks, two elephants led by two others, Berenice's triumphal car drawn by four horses, six other cars with prisoners and spoils drawn by twelve horses, and six coaches for the procession.

"Among the scenes were a vast plain, with two triumphal arches, a forest for a chase, and stables with one hundred live horses; there were representations of the chase of the wild-boar, the stag, deer, and bears.

"At the end of the third act an enormous globe descends from the sky, which, opening, divides itself into other globes that are suspended in the air, upon one of which is the figure of Time, on a second that of Fame, on others Honor, Nobility, Virtue, and Glory."

In 1680, there were seven theatres for operas at Venice. In 1683, twelve new operas were sung in that city, and between 1637 and 1730 six hundred and eighty operas were set in Venice alone.

#### OF EUNUCHS.

The first eunuch at the Pope's chapel was Rossini, of Perugia, priest of the Congregation of the Oratory, who was admitted into the Pope's chapel in 1601, and who died in 1644. The last Spaniard who sung at the chapel in a falsetto voice died in 1625.

Castration, which has from the earliest ages been practised for other purposes, was first performed in Italy for preserving the voice, toward the close of the sixteenth century. That it was extensively practised and encour-

aged is well known, and the following, from Della Valle, is also proof : — “ You are pleased to compare the *falsetti* of former times with the *soprani* which at present are so common ; but who ever sung then like a Guidobaldo, a Cavalier Loreto, a Gregorio, an Angeluccio, a Marc-Antonio [all eunuchs], and many more that might be named ? The best resource then was a boy with a good voice ; but boys, the instant they begin to know their business, lose their voices ; and it is allowed, even while they remain in their greatest perfection, that their performance, on account of their youth and inexperience, must inevitably be devoid of taste, judgment, and grace ; indeed, it is generally so mechanical and unfeeling, that I hardly ever heard a boy sing without receiving more pain than pleasure. The *soprani* of the present times, being, on the contrary, persons of mature age and judgment, sing with such science, expression, and taste as to ravish every hearer of sensibility. . . . . At present every court and every chapel in Italy is furnished with them.”

Della Valle also speaks of the female singers of his time. Of some at Rome he says, — “ Who hears without rapture Signora Leonora sing to her own accompaniment on the arch-lute, which she touches in so fanciful and masterly a manner ? And who will now venture to say which is the best performer, she or her sister Caterina ? Nor is there one who, like me, has seen and heard Signora Adrianà, their mother, when, during her youth, she sailed in a felucca near the Pausilippan grotto, with her golden harp in her hand, but must confess that, in our times, these shores were inhabited by Sirens that are not only beautiful and tuneful, but virtuous and beneficent.”

He mentioned the nuns of his time, and says that those of two convents at Rome had for many years astonished the world ; he also mentioned those of several other places, whom the people flocked to hear as miraculous. He asserts that he brought the Sicilian airs to Rome from Naples, in 1611, and afterwards from Sicily.

He tells of Mazzocchi, who at the Roman College, not long before, had gratified the lovers of full compositions by pieces for six choirs ; and since that, at St. Peter's

Church, with a mass for twelve or sixteen choirs, and a choir or chorus of echo placed at the top of the cupola, which, in the amplitude of that vast temple, had a wonderful effect.

"But give me leave to observe," says he, "that these gigantic performances, in which all the harmony possible is crowded, are so apt to be coarse and violent, that every idea of taste, expression, and refinement is annihilated; and men content themselves with such playing and singing in the aggregate, as, if heard alone, would not be good enough for a barber's shop or the street."

#### OF FEMALE SINGERS.

There were many celebrated female singers who sung operas in the sixteenth century. One writer gives a list of about fifty. One of them was frequently encored as early as 1608, at Mantua, in the opera of *Dafne*. She died the same year, when only eighteen, to the great regret of the Duke of Milan and all Italy.

Another, who was the original singer of the part of *Euridice*, in Peri's opera, is said to have drawn tears from every hearer.

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## CHAPTER XVI.

### OF THE SACRED MUSICAL DRAMA, OR ORATORIO, OF CANTATAS, ETC.

THE first sacred musical drama performed in Italy was at Padua, in 1243.

A representation of the Mysteries of the Passion of Christ was performed at Friuli, in 1298.

In 1264, an institution was formed at Rome, the principal employment of which was to act or represent the sufferings of our Lord, in Passion week. This institution was long continued at Rome.

Fitz Stephen, a monk of Canterbury, who died in 1191, says, "London, instead of common interludes belonging to the theatre, has plays of a more holy subject: repre-

sentations of those miracles which the confessors wrought, or of the sufferings wherein the glorious constancy of the martyrs appeared."

Other writers assert that the sacred drama began in Tuscany.

The Chant Royal was invented in France about 1380. It consisted of verses to the Virgin and saints, sung in chorus by companies of pilgrims returning from the Holy Sepulchre.

Mysteries were represented in Germany in 1322, and in 1378 the ecclesiastics and scholars of St. Paul's school exhibited similar interludes in England.

Most of these, and similar sacred dramas, were declaimed, with songs and choruses between the declamations: The words of many of them were vulgar and gross, and the most sacred persons were presented in such ludicrous positions as to banish all sense of devotion, if, indeed, those who listened to them ever had any. Doni says, that, by a spiritual representation, he does not mean that gross, vulgar, and legendary drama used by the monks and nuns in convents, which deserves not the name of poetry; but such elegant and well-constructed poetical fables as that of St. Alexis, which was represented many times, and always received with great applause. The oratorio he refers to was set by Landi, of the Pope's chapel, and was performed at the Barberini palace in Rome, on a stage and in action, with dances, machinery, and every kind of dramatic decoration.

After the Reformation, the Catholics and Protestants wrote sacred dramas, abusing one another, wherever there were enough Protestants to make up a second party. It would have been well if they had contented themselves with this warfare, instead of murdering each other as they did.

It seems as if the Protestants in England had the worst of this sacred blackguard; for in the reign of Henry VIII. an act was passed, prohibiting the singing or acting anything in these interludes contrary to the established religion. The Reformers now had it all to themselves, and they erected stages in their churches, upon which to ridicule the Catholics and their religion. King Edward VI.



wrote "a most elegant comedy, called *The Whore of Babylon*." There were a vast number of these comedies and tragicomedies, and as some idea may be inferred of their contents from their names, we give a few of them : — "*Jesus the True Messiah*," a comedy ; "*The New German Ass of Balaam*" ; "*The Calvinistical Postilion*" ; "*The Christian Cavalier of Eisleben, a delectable, spiritual Comedy, including the History of Luther and his two greatest Enemies, the Pope and Calvin*" ; "*A Pleasant Comedy of the true old Catholic and Apostolic Church*," &c.

The "*Conversion of St. Paul*" was performed at Rome in 1440, and has been by some writers called, but erroneously, the first of these musical dramas. "*Abram et Isaac suo Figliuolo*," a sacred drama, "showing how Abraham was commanded by God to sacrifice his son Isaac on the mountain," was performed in the church of St. Mary Magdalen, in Florence, in 1449. Another, called "*Abraham and Sarah*," — "containing the good life of their son Isaac, and the bad conduct of Ishmael, the son of his handmaid, and how they were turned out of the house," — was printed in 1556 ; "*Abel e Caino*" and "*Samson*," in 1554 ; "*The Prodigal Son*," in 1565. "*The Spiritual Comedy of the Soul*" was printed at Siena, but without date. Some of the characters in it were God the Father, Michael the Archangel, a Chorus of Angels, the Human Soul with her guardian angel, Memory, Intellect, Free-will, Faith, Hope, Charity, Reason, Prudence, Temperance, Fortitude, Justice, Mercy, Poverty, Patience, and Humility ; with Hatred, Infidelity, Despair, Sensuality, a Chorus of Demons, and the Devil.

None of these mysteries were without music ; there were choruses and hymns sung in all of them, and sometimes there was playing upon instruments between the acts. Sometimes, also, a madrigal was sung between the acts.

"It was, however, by small degrees that entire musical mysteries had admission into the church, or were improved into Oratorios. All the Italian writers on the

subject agree that these sacred musical dramas had their beginning in the time of San Filippo Neri, who was born in 1515, and founded the congregation of the Priests of the Oratory at Rome, in 1540. During the service, and after sermon, it was usual for this saint, among other pious exercises in order to draw youth to church and keep them from secular amusements, to have hymns, psalms, and other spiritual songs, sung either in chorus or by a single favorite voice, divided into two parts, the one performed before the sermon, and the other after it.

“But though this devout practice was begun in so simple a manner, with only spiritual cantatas, or songs on moral subjects, in order to render the service still more attractive, some sacred story or event from Scripture was written in verse, and set by the best poets or musicians of the times. This being composed in dialogue, and rendered interesting to the congregation, such curiosity was excited by the performance of the first part, that there was no danger during the sermon that any of the hearers would retire before they had heard the second.

“The subjects of these pieces were sometimes the Good Samaritan, sometimes Job and his friends, the Prodigal Son, Tobit with the angel, his father, and his wife, &c. All these, by the excellence of the composition, the band of instruments, and the performance, brought this *oratory* [chapel] into such repute, that the congregations became daily more and more numerous. And hence this species of sacred musical drama, wherever performed, in process of time, obtained the general appellation of Oratorio.”

Such is Burney's account of the commencement of the oratorio. The first collection of the words sung at this chapel was published in 1585, and the second in 1603.

The oldest oratorio music which has been preserved is that of Emilio del Cavaliere, which was printed and performed at Rome in 1600. It was the first music set to sacred words which was written in recitative, and the first recitative music ever performed in public, as it was sung at Rome in February, 1600, and the first public opera at Florence was not till December of the same

year. It was represented upon a stage, in action, in the church of La Vallicella, with scenes, decorations, acting chorus, and dances. The orchestral instruments were a double lyre or viol da gamba, a harpsichord, a large or double guitar, and two flutes. Instead of the overture, a madrigal was performed, with all the voices doubled, and a great number of instruments.

“When the curtain rises, two youths, who recite the prologue, appear on the stage, and when they have done, Time, one of the characters in this morality, comes on, and has the note with which he is to begin given him by the instrumental performers behind the scenes. The chorus are to have a place allotted them on the stage, part sitting and part standing, in sight of the principal characters. . . . Pleasure, one of the characters, and two companions, are to have instruments in their hands, on which they are to play while they sing and perform the ritornels.”

“The World, and Human Life in particular, are to be very gayly and richly dressed; and when they are divested of their trappings, to appear very poor and wretched, and at length dead carcasses.

“The symphonies and ritornels may be played by a great number of instruments; ‘and if a violin should play the principal part, it would have a very good effect.’

“The performance may be finished with or without a dance. If without, the last chorus is to be doubled in all its parts, vocal and instrumental; but if a dance is preferred, a verse, beginning thus, *Chiostri altissimi, e stellati*, is to be sung, accompanied sedately and reverentially by the dance. These shall succeed other grave steps and figures of the solemn kind. During the ritornels, the four principal dancers are to perform a ballet, *saltato con capriole*, ‘enlivened with capers or *enterchats*,’ without singing. And thus, after each stanza, always varying the steps of the dance; and the four principal dancers may sometimes use the galiard, sometimes the canary, and sometimes the courrant step, which will do very well in the ritornels.

“The stanzas of the ballet are to be sung and played by all the performers, within and without.”

These extracts from the directions will give an idea of

the manner of the performance of the first and other oratorios of the time. The word *air* is not found in this oratorio, and there was very little air in it. The choruses were all in plain counterpoint, or note against note. The measures were sometimes in  $\frac{3}{4}$  and at others  $\frac{2}{4}$  in the same chorus.

In 1634 an oratorio was performed at the Barberini palace at Rome. It was printed in score the same year. Landi, who set it, says that the ritornels for violins are in three parts; but that sometimes there is a bass added to them, "which often moves in eighths and fifths with one of the parts, on purpose, for the beauty of the effect."

Another was printed in 1637. It was set by Rossi, a celebrated performer on the violin, who played the part of Apollo. It was said of his performance, that he "played on the violin with such sweet and graceful melody, as proved his just title to dominion over the Muses, at the head of whom he was placed in a car."

The first sacred dramas called Oratorios were written by Balducci, who died in 1642. One of them was on the story of Abraham's sacrifice, and the other, The Coronation of the Blessed Virgin. These, as they were similar to the dramas performed at the church of the Fathers of the Oratory, he called Oratorios, which name was soon adopted by other writers, though the title "*Dramma Sacro*" was not wholly laid aside for some time longer. In 1659 an oratorio was performed at Palermo; in 1662 several were performed at Vienna, and the same year one at Messina. In 1667 one was sung at Bologna, in 1670 another at Cremona, and one at Venice in 1675. The music of these is lost, but that of two set in 1676 is preserved. The first commences with an accompanied recitative, played by two violins, tenor and bass. The term *Da Capo* occurred when more than one stanza was to be sung to the same melody, and then it is said, *Si repete da capo la seconda stanza*, &c. It was called "*Oratorio di Santa Cristina*." The second was by the same author, Fedefici. It began as the other, and it

had a figured bass. The principal characters were St. Catherine, an Angel, the World, Vanity, and Repentance.

ALESSANDRO STRADELLA,

A Neapolitan, was an excellent composer of music, and a great performer on the violin. He had also a fine voice, and was a beautiful singer. His music is much superior to that of any composer of his time, and consisted of songs, cantatas, duets, trios, and madrigals, together with one opera and one oratorio. One of the choruses in the oratorio was in eight parts, with an accompaniment for violins, tenor and bass. Most of the airs in it were written upon a ground bass. This was one of the earliest compositions which had the signature placed by the clefs. Much of his music went to England, where it is still in the possession of antiquaries.

His early death, in consequence of an amour with one who was not worth half the pains he took to keep her, is related, as it contains musical facts, and illustrates the state of society in Italy in his time.

A Venetian nobleman had seduced a young lady of great beauty of person, with a fine voice, and of a noble Roman family. He employed Stradella to teach her to sing. The lady, who was one of those bound to love more than one man, fell in love with her teacher, and eloped with him to Naples.

The Venetian, to gratify his revenge, hired two assassins to pursue and murder them. When the assassins arrived at Naples, they were told that Stradella had left, and was living at Rome, and that the woman lived with him as his wife. They followed him, and there, upon inquiry, learned that he was soon to conduct an oratorio of his composition, in which he was to play and sing a part, and they determined to waylay and murder him upon his return from its performance.

They were, however, so much delighted with the music, and their feelings were so worked upon by the rapture of the audience, that, brutes as they were, they could not carry their plan into execution, but met him in the street, told him the errand they had been sent upon and

why they had relented, and then advised him to leave Rome as soon as possible. They then returned to Venice, and Stradella immediately set out for Turin. The Venetian hired two other assassins to follow him there, however, and procured for them letters to the ambassador of France at that place, describing them as merchants who intended to reside some time in the city. This gave them time and opportunity to watch and assassinate Stradella when most convenient, and in comparative safety.

The Duchess of Savoy, then regent, placed the woman Hortensia in a convent, and appointed Stradella her Maestro di Cappella. One day while walking upon the ramparts he was attacked by the assassins, both of whom struck him with their daggers, and then fled to the house of the French ambassador for protection. The attack had been seen by many, and the Duchess demanded that they should be given up to be tried by the laws of the country; but the ambassador insisted upon the privilege of ambassadors by the laws of nations, and refused to do so. Stradella's wounds were not mortal; and as he recovered, the assassins, to prevent further dispute about the laws of nations, were allowed to escape. The Venetian then employed others — (what a pity it is that the Italians are not as earnest in the cause of liberty as they are for revenge!) — to watch Stradella, who for a long time only kept him under their observance. At length, a year having passed without any new attack, Stradella was married to Hortensia, at the palace of the Duchess, and soon after went to Genoa to compose an opera for that city. Thither the assassins followed him, and one morning rushed into his chamber, stabbed both him and his wife to the heart, and escaped from the city by sea.

Oratorios were not always confined to sacred subjects. St. Thomas of Canterbury, and *Maria Stuarda, Regina di Scozia*, were the subjects of several oratorios and cantatas.

Towards the close of the seventeenth century the custom of introducing characters called the Holy Ghost, God, the Saviour, &c., was discontinued as irreverent

and blasphemous. Oratorios were usually in two parts, one before, and the other after sermon; sometimes, however, they were written in three, and even five parts. At first, there were a great number of characters; but gradually a smaller number was employed, until there were seldom more than four or five, and sometimes no more than three. They were usually a soprano (eunuch), tenor, bass, and contralto. Some of the old composers set many oratorios. Caldara set fifteen, which were written by Zeno.

Jomelli was the best of the old writers of oratorios. Leo and Pistocchi also wrote them. The last-named composer set one in which there was no chorus. The characters in it were an Angel, the Virgin Mary, Mary Magdalen, and St. John. But this was not the only oratorio which was written without a chorus. Colonna, one of the most able harmonists of his time, wrote one without any. Indeed, it seems as if the chorus added but little to the beauty or the power of the oratorio until the time of Handel, since when they have given a pleasure never even dreamed of by those who first conceived them.

#### OF CANTATAS, OR CHAMBER MUSIC.

This term was applied to a narrative lyric poem, printed at Venice in 1638. In the same year a burlesque cantata was set by Merula on the subject of Marcus Curtius leaping into the gulf. In this burlesque he distinguished between recitative and air.

In 1653 Barbara Strozzi, a Venetian lady, published vocal compositions, under the title of "Cantate, Ariette, e Duetti."

The term was applied, in 1314, to the music we now call anthems. At first, the secular cantata was only a short poem set to recitative and air, to be sung by one voice, and accompanied by a single instrument; but afterwards cantatas were set for two or three voices in dialogue, and were accompanied by powerful bands. In a work published at Venice, in 1655, they are called *Ariose Cantate*. In it were the following musical terms: *Adasio*

for *Adagio*, *Piu Adagio*, *Affettuoso*, *Presto*, *Da Capo*, *Allagro*. In a cantata published at Bologna in 1677 all these terms are found, and in addition *Vivace*, *Largo*, and *Ardito*.

Cantatas were used upon occasions of rejoicing, as a peace, the reconciliation of princes, court marriages, the arrival of ambassadors, &c.

## GIACOMO CARISSIMI

Was Maestro di Cappella of the German College at Rome. He began to flourish about 1635, and became a celebrated composer of sacred and secular cantatas. Many of his compositions are preserved in the British Museum, and other places in England, and are of that rare kind which in all times and places is called good. Purcell, Aldrich, Corelli, and Handel all copied his movements.

He was the first who introduced sacred cantatas into the churches at Rome, and he was one of the very few Italian composers who did not write for the theatre. He wrote an oratorio called Jephtha. Matheson says that, in 1649, Kerl the younger was sent by the Emperor from Vienna to Rome, to be taught by him. He acquired a competence by teaching, and lived to the age of ninety.

Cesti, already mentioned, was one of the early writers of cantatas. Many of them are preserved at Christ-Church College, Oxford. He made many improvements both in air and in recitative, and many of his passages were afterwards used by Handel and Corelli.

Legrenzi published at Venice two books of Cantatas. He was an eminent teacher, as well as a composer of cantatas and other music.

## SALVATOR ROSA'S MUSIC-BOOK.

Salvator Rosa was not only a painter, but also a poet and a musician. His music-book, which was purchased by Burney of his great-granddaughter in 1770, contained airs and cantatas of most of the early masters, and eight



cantatas, the words and music of which were written by himself. From the contents of the book, we may suppose that Rosa had an unhappy disposition, as he often repines at his lot in the world. He may, however, have been one of those who are happiest when grumbling. In one of his cantatas he asserts that he has had more misfortunes than there are stars in the firmament, and that he has lived thirty years without the enjoyment of one happy day. His melodies were superior to those of most of the composers of his time.

Bassani of Bologna published thirty-one books, the last of which was entitled, "XII. Cantate Amoroze a Voce Sola con Violini," 1703. He was one of the first who composed cantatas with a violin accompaniment.

#### ALESSANDRO SCARLATTI

Was the best and most voluminous composer of cantatas who ever wrote. A manuscript book of his contains thirty-five of them ; and as they were dated as they were finished, it is seen that he often composed one a day for several days together. They were all composed between October, 1704, and March, 1705. His basses to them were so good, that whoever was able to do them justice was thought a supernatural being.

Franceschilli, a celebrated performer on the violoncello, played the bass to one of them with such a tone and expression, that the people of Rome who heard him were persuaded that it could not be him, but an angel that had assumed his shape.

His published and manuscript works have long been highly valued by the collectors of old and scarce articles, and are many of them to be found in England, in public and private collections. Many of his movements were afterwards used by the best musical writers.

#### BONONCINI

Was, next to Scarlatti, the most voluminous composer of this species of music. In 1721 he published a book of Cantatas, which was engraved on copper. They were long admired all over Europe.

This kind of music came into favor at a time when there were many eminent musicians, and while it continued popular, most composers set such words as were most pleasing in their time.

For many years it has been suffered to decline, and it is quite doubtful if it ever again becomes as popular as it was a hundred years since, though a few cantatas, and those excellent, have been set recently, and have been well received by lovers of music.

#### Orazio Vecchi

Composed the music for a drama in 1597, which has been thought to be the origin of the Buffa or Comic Opera. But it wanted recitative, without which it could hardly be called opera of any kind. He was an excellent composer, and was the first who used the character (♩) we call the *natural* as it is used at present.

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## CHAPTER XVII.

### OF MUSIC IN GERMANY AND FRANCE IN THE SEVENTEENTH CENTURY.

#### GERMAN MUSIC.

ONE of the most celebrated organists in Germany, in the seventeenth century, was John Klemme, in the service of the Elector of Saxony, at whose expense he received his musical education. In 1631, he published thirty-six fugues for the organ, written in the manner of our voluntaries. He wrote sacred madrigals, and was one of the best harmonists of his time.

#### JOHN JACOB FROBERGER

Was organist to Ferdinand III. He was sent to Rome to study with Frescobaldi. He was long regarded as the best performer upon the organ in Germany. His compositions were not published until after his death, but they were long heard with pleasure.

## ANDREAS HAMMERSCHMIDT

Was organist of Zittau. By his performance and compositions he acquired great reputation. His motets were sung by authority in every church and school. He did so much to improve church music, that he was called on his tombstone the glory of Germany. He died in 1675.

## REINCKE.

When this celebrated organist was quite young, he was elected the successor of the famous Scheidemann, organist of St. Catharine's, Hamburg. A musician of Amsterdam reported that he should like to see the man who could be so presumptuous as to take the place after it had been filled by one so able. Reincke was told of it, when he sent him a composition, upon which he wrote, "This is the portrait of the audacious man you so much wish to see." The Amsterdam musician was so much pleased with the music, that he journeyed to Hamburg to hear him play, after which he would have kissed his feet, to show the veneration which he felt for him and his performance.

## JOHN PACHELBEL,

Of Nuremberg, is said to have been the first who introduced the overture style into Germany. He was born in 1651, and was successively organist at the principal cities of the Empire, and he did much to improve both vocal and instrumental church music.

## JOHN KUHNAU,

Of Leipsic, was an eminent organist, a scholar, and mathematician. In 1689, he published the first and second part of his Lessons for the Harpsichord; in 1700, Sacred Histories, in fourteen sonatas. In one of them was represented the battle of David and Goliath. In one of his compositions he pretended to express by musical sounds the ten plagues of Egypt.

## GEORGE MUFFATT

Was an eminent organist, composer, and fuguist, and

one of the best harmonists of Germany toward the close of the seventeenth century. He was organist of the cathedral at Strasburg, after which he went to Vienna, Rome, and Paris, at which latter city he continued six years, in which time he studied Lulli's style. He published music in 1690.

Ebner, Maestro di Cappella to the Emperor Frederic III., published an air written by the Emperor, with thirty-six variations, and a treatise on accompaniment. It may be somewhat difficult to judge from this how much of a musician the Emperor was, as in those times (1655) it was common to write variations to simple and vulgar airs.

Heinechen, a harmonist, flourished about 1683. He has been called the Rameau of Germany.

Keirleber was a great canonist. He published a canon for five hundred and twelve voices and instruments.

John Crüger, director of the music in St. Nicolas's Church, Berlin, published several books, one of which went through thirty editions.

Kircher's *Musurgia* contained, with many errors and not a little bad Latin, much curious and useful information.

Wolfgang Caspar Printz published, in 1690, a *History of Vocal and Instrumental Music*. This was the first of the kind in modern times.

He did not bring it down to his own time, and his book was not to be found seventy years since. He was a composer, a theorist, and a critic.

In 1627, Martin Opitz, whom the Germans call the father of their drama, translated the opera of *Daphne* from the Italian, which was set by Schütz, and performed soon afterwards at the court of Dresden.

The Emperor Leopold was fond of Italian music and

poetry. He employed both an Italian poet and musician to write and set operas at Vienna. He himself wrote and set many canzonets and madrigals, some of which were excellent.

The first opera which was performed on a public stage in Germany was at Hamburg, in 1678. It was in German, and was called Adam and Eve. Another was performed the same year.

Cousser, a German composer, came to England about the end of the century, and obtained the place of composer and leader of the king's band in Ireland.

When the Italian opera was first performed in Germany, the airs only were sung in that language. They were performed in this way until Graun, in 1733, set all but the recitatives in Italian.

The performers in the German operas, about 1700, at Hamburg, were persons who were engaged in the common pursuits of life. "Your shoemaker was often the first performer on the stage; and you might have bought fruit and sweetmeats of the same girls whom the night before you saw in the character of Armida or Semiramis."

The violin was probably more used in Germany than in any other country in Europe in the seventeenth century.

#### KEISER.

This great musician, the first teacher of Hasse, was born in 1673. He was educated at the University of Leipsic, and began the study of music there. He was almost entirely self-taught, forming himself upon the Italian school, by studying the best works of that country. His first opera was performed at Hamburg, and was received with great applause. He wrote for the theatre at Hamburg for forty years, and composed more than a hundred and twenty operas, besides a great number of other compositions, all of which were of the highest order, and

better than those of any other German composer of his time.

#### FRENCH MUSIC.

Louis XIII., who began his reign in 1610 at six years of age, composed several airs, some of which were written before he was fifteen years of age. The principal composer of sacred music in his reign was Couteaux, who wrote several musical works, and published psalms, which he dedicated to his prince. The favorite secular composer at court was Boesset, the best lutanist and the best composer of songs of that period.

#### PIERRE MERSENNE

Published, in 1636, a valuable work on music, which has since been much quoted by writers, and which contained much that is useful and curious. It was translated into Latin in 1648. He gave the violin the highest place among musical instruments, and that when it was esteemed a vulgar instrument in all other parts of Europe, and not allowed in concerts.

He repeated *mi* for the seventh sound of the scale. Like a good Frenchman, he believed the music of his time and nation the best in the world. He had listened to Spanish, German, Italian, and other music, but to his patriotic ears it was all tame and feeble, compared with that of France. He admits that his countrymen sang little recitative, and gives a singular reason for it, — that they had not sufficient courage.

#### LAMBERT

Was the favorite singing-master and composer of songs about the middle of this century. The number of his scholars was so great, that he was obliged to teach them in classes at his own house. He formed an academy of music. At the close of a lesson, he usually sang several songs to his own accompaniment, and large and fashionable audiences often collected to listen to him. He purchased an estate in the country, but his scholars followed him to it. He was born in 1610, and died in 1696.

## JOHN BAPTISTE LULLI,

The son of a peasant, was born in 1633, near Florence. His first instrument was the guitar, upon which he received a few lessons, and he was always fond of singing to its accompaniment. The Chevalier de Guise brought him into France in 1646, as a present to his sister, Made-moiselle de Guise, who made him her *under scullion*. While in that situation he used to play upon a poor violin, to the great annoyance of his fellow-servants. At length his talent was discovered, and a teacher provided for him, when he made such progress that he was soon enrolled in the king's band, and employed to compose the music for the ballets in which the prince — then a child, but afterwards Louis XIV. — used to dance. In 1652 he was appointed master of the band of violins. Louis XIV. would not listen to the music of any other composer. He gave him letters of nobility, made him his secretary, and bestowed many honors on his family. He set to music about twenty operas, which were performed at the French court. He married the daughter of the music-teacher, Lambert. The manner of his death was most singular. He composed a *Te Deum* for the recovery of his Majesty from a dangerous illness; and during its performance at church, in the animation of beating time and the difficulty of keeping the band together, he struck his foot, instead of the floor, with his cane. This, at first a slight wound, grew serious, and finally ended in mortification, of which he died in 1687, aged fifty-four. His confessor refused to give him absolution, unless he would burn an opera he was composing, and it was committed to the flames. A few days afterwards he was better, and one of the young princes went to see him, and said, "Why, Baptiste, have you been such a fool as to burn your new opera, to humor a gloomy priest?" "Hush, hush!" said Lulli; "I have another copy." But though the opera was saved, he was not, as he lived but a few days longer.

The first performers in Lulli's operas had no knowledge of music whatever. To have musical ears and voices,

and good figures, was enough. Lulli and his father-in-law, Lambert, taught them to sing their parts by rote. The counter-tenor, who took the first man's part, had been cook to M. de Foucault. The celebrated singer, La Rochois, who took the female parts in Lulli's operas, had no other teacher in singing or acting than Lulli himself.

Lulli founded a style of music in France which was excellent in its time ; but the great error of the French people was, that for many years they would listen to no other, and therefore France was behind all other countries in taste, melody, and harmony.

Voltaire acknowledges this as follows : — “ The slowness of our melody, which is a strange contrast to our national vivacity, will always make the music of France only fit for its own inhabitants.”

#### LA MAUPIN.

This extraordinary woman was one of Lulli's opera troupe. She was equally fond of both sexes, fought and loved like a man (or devil), and resisted and fell as a woman. She was married to a young man, who left her to take an office to which he had been appointed in Provence, when she ran away with a fencing-master, of whom she learned to fence. They first went to Marseilles, where, as they had good voices, they were engaged at the opera. She soon fell in love with a young woman, whom she seduced. The object of her whimsical affection was shut up in a convent, to which Maupin obtained access as a novice, when she set fire to it, and in the confusion ran off with her favorite. Maupin was taken, and condemned to be burned, but as the young woman was restored to her friends, she was pardoned. She then went to Paris, and made her first appearance on the opera stage in 1695, when she performed the part of Pallas, in Cadmus, with the greatest success. The applause was so violent that she took off her casque to salute and thank the public, when her beauty caused them to redouble their applause. Her success was from that time uninterrupted, but her strangest acting was not upon the stage.

Dumeni, the counter-tenor, having affronted her, she



put on men's clothes, watched for him in the Place des Victoires, and insisted on his drawing his sword and fighting her, which he refusing, she caned him, and took from him his watch and snuff-box. The next day Dumeni boasted at the opera-house that he had defended himself against three men who attempted to rob him, when Maupin told the whole story, and produced his watch and snuff-box as proofs of his cowardice and the caning. Another person only escaped her chastisement by publicly asking her pardon, after hiding himself at the Palais Royal for three weeks. At a ball, given by the brother of the king of France, she put on men's clothes, and having behaved impertinently to a lady, three of the friends of the lady, supposing her to be a man, called her out for it, and she killed them all, when, coolly returning to the ball, she told what had happened to the king's brother, who obtained her pardon. After some further adventures at Paris she went to Brussels, and became the mistress of the Elector of Bavaria, who, becoming tired of her, sent her a purse of 40,000 livres, by the husband of the woman whom he made his next mistress, when she threw the purse at his head, telling him it was a recompense worthy such a scoundrel as himself. She then returned to the opera stage, which she quitted in 1705. She was at length seized with a fit of devotion, and, recalling her husband, passed the rest of her life with him in a very pious manner, and died in 1707, aged thirty-four.

Among the French organists of the seventeenth century were three named Bournonville; three brothers named Couperin; Chambonieres, who was the son and grandson of organists; Dumont, who was a good organist and composer, and the first who introduced violin-accompaniments to voices in the church, at the command of Louis XIV.; and Barre, a favorite organist and composer, at whose death Louis XIV. appointed four organists to supply his place, who did duty quarterly. La Lande was an organist and composer, of whom it has been said, "He was the creator of church music."

L'Enclos, the father of the celebrated Ninon, was a

lutanist of considerable eminence. He died in 1630, when Ninon was only fifteen. Ninon was a good performer on the lute and harpsichord, and gave concerts at her house to the first people in France, who were as much attracted by her wit and beauty as by her music.

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## CHAPTER XVIII.

### OF MUSIC IN ENGLAND AFTER THE TIME OF PURCELL.

#### JEREMIAH CLARKE

Was educated at the chapel royal, under the care of Dr. Blow, who was a kind master to him. Dr. Blow resigned the place of master of the children and almoner of St. Paul's in his favor in 1693. Clarke was appointed organist of St. Paul's soon after. In 1700, Blow and Clarke were appointed gentlemen extraordinary of the king's chapel, and in 1704 they were jointly appointed organists of the same chapel. His music was of a mild, placid, tender cast, which, without any great genius, was always correct. He shot himself at his house in St. Paul's Churchyard, in consequence of a hopeless attachment which he had formed for a lady.

#### WILLIAM HOLDER, D. D.,

Was a musician, philosopher, mathematician, F. R. S., &c. He published, for the use of the gentlemen of the chapel royal, an excellent treatise on the natural grounds of harmony. He died in 1696, aged eighty-two.

#### ROBERT CREYGHTON, D. D.,

Was one of the gentlemen of the chapel in the reign of Charles II., and Precentor of the Cathedral at Wells. He was, although an amateur, a good composer of cathedral music. He died in 1736, aged ninety-seven.

## REV. WILLIAM TUCKER

Was one of the gentlemen of the chapel in the time of Charles II. He was a good composer, and much superior in his accent to most composers of his time.

## HENRY ALDRICH, D. D.,

Was appointed Dean of Christ-Church College, Oxford, in 1689. He was a polemical writer, a polite scholar, a theologian, a profound critic, an architect, and a man of sound judgment and exquisite taste in arts, science, and literature in general, to which he added a profound knowledge of harmony. He was a good composer of church music, and also music of a lighter kind. He set many of the compositions of Tallis, Bird, Palestrina, Carissimi, and others, to English words.

He established a music-school in his college, and sought out and rewarded musical genius. For more than twenty years he maintained the most admirable discipline in his college. He had concerts or rehearsals weekly at his apartments. About forty services and anthems of his composition are preserved in Dr. Tudway's collection. It had been his purpose to write a treatise upon music, for which he had collected a great amount of material; this, together with his music, he gave to the college. His smoking catch, "Good, good, indeed!" and the round, "Hark, the bonny Christ-Church Bells!" are pleasing specimens of his lighter music. He died in 1710.

## JOHN GOLDWIN, OR GOLDING,

Was a scholar of Dr. Child, and his successor in the free chapel at Windsor. In 1703 he was made master of the choristers. He wrote but little music, and died young, in 1719. Dr. Boyce says of his compositions, — "There is in them a singularity of modulation, which is uncommon and agreeable." He anticipated many combinations and passages of a much later period.

## DR. WILLIAM CROFT

Was educated in the chapel under Dr. Blow. He was

born in 1677, in Warwickshire. He left the chapel when he lost his voice, and was chosen organist of St. Anne's, Westminster.

In 1700 he was appointed gentleman of the chapel royal; in 1708, master of the children and composer for the chapel royal, and organist of Westminster Abbey. In 1711 he resigned his place of organist of St. Anne's. In 1712 he published anonymously a collection of music, called "Divine Harmony," containing the words only of the anthems used in the chapel royal, Westminster Abbey, St. Paul's, &c., with a preface, containing a short account of our church music, and an encomium on Tallis and Bird. In 1715 he was made Doctor of Music at Oxford. His exercise for that occasion was performed in the theatre, by the gentlemen of the chapel royal, and others from London. He was composer for her Majesty while Marlborough was her general, and wrote music in praise of all his victories. In 1724 he published by subscription a splendid edition of his choral music, in two volumes, folio, under the title of "Musica Sacra, or Select Anthems in Score for Two, Three, Four, Five, Six, Seven, and Eight Voices, to which is added the Burial Service as it is occasionally performed in Westminster Abbey." Until this time, music had been printed in types, in single parts, and extremely incorrect; but this work was stamped on pewter plates, and in score, and, as it had but few errors, was much approved. His compositions were quite as good as those of any writer of his time, though he neither made new combinations of harmony, nor displayed much genius in melody. He died in 1727, of illness occasioned by attending the coronation of George II., and was buried in Westminster Abbey, where a splendid monument was erected over him by Humphrey Wyrley Birch, Esq., a gentleman who was so fond of music that he would ride night and day from the most remote part of the kingdom to hear the "Funeral Anthem" of Purcell and Croft. This anthem was begun by Purcell, who died when he had composed the first part, and was finished by Croft. Musicians have much to give them pleasure, but seldom any thing better than good listeners. So honor to Humphrey Wyrley Birch!

## JOHN WELDON

Was first organist of New College, Oxford. In 1701 he was appointed a gentleman extraordinary of the chapel royal, and in 1708 he succeeded Dr. Blow as one of his Majesty's organists. In 1715, upon the establishment of the place of second composer in the king's chapel, he was appointed to fill it. He was also organist of St. Bride's church, and of St. Martin's in the Fields. He received this last appointment in the following manner. George I. having been chosen church-warden of his own parish of St. Martin's in the Fields, soon after his arrival in England, in order to get rid of so inglorious an office, made the parish a present of an organ. The parish appointed Weldon, his Majesty's organist, to play upon it. He wrote some very good music. He died in 1736.

## RICHARD ELFORD

Was a counter-tenor singer of this time, who was much celebrated for his fine voice and manner of singing. He was brought up in the choir at Lincoln, but when his voice changed he went to Durham cathedral, whence he was induced to go to London, where he was made gentleman of the chapel royal, and lay vicar of St. Paul's and Westminster Abbey. He received £100 more than the usual salary at the chapel, on account of his fine voice.

## MAURICE GREEN,

Doctor of Music, was the son of Rev. Thomas Green, of London. He was brought up in the choir of St. Paul's, and when his voice broke was bound apprentice to Brind, the organist of that cathedral. He was organist of St. Dunstan's before he was twenty years of age. In 1717 he was elected organist of St. Andrew's, Holborn. The next year, upon the death of his master, he was made organist of St. Paul's, upon which he resigned both his other situations. In 1726 he was appointed organist and composer to the chapel royal, and, in 1735, upon the death of Eccles, master of the king's band. In 1730 he

was made Doctor of Music, at Cambridge, and appointed public music professor in the same University.

He was an excellent composer of sacred music, but his secular pieces were not so pleasing, nor did he write many. He began to collect the music of the old composers, and to correct and write it in score, but dying before he finished, he bequeathed it to Dr. Boyce. One of his faults, and one not peculiar to him, but to the time, was the repetition of a passage many times, beginning upon some interval, and singing a note higher or lower each time than before, — called by the Italians *rosalia*. Another was placing characters indicating shakes, of which in one of his anthems he had seventeen ; which, as Burney well remarks, “ is more than an opera-singer of judgment, taste, and expression would use in a month.”

He had the misfortune to be much deformed, and to the disgrace of Handel be it said, that for years he never spoke of him without using some injurious epithet. He was a mild, attentive, well-bred gentleman. He died in 1755.

#### DR. WILLIAM BOYCE

Was appointed organist of Oxford chapel in 1734. In 1736 he was elected organist of St. Martin's in the Fields, and organist and composer of the chapel royal. He composed music for the church, for the theatre, and for instruments, all of which was of the highest character.

Although he lived in the time of Handel, he neither imitated nor pillaged from him,—faults which were but too common in his time. He studied the old masters, and his works have a strength and clearness which have been equalled by very few. He presided, for many years, at the performance at the Feast of the Sons of the Clergy at St. Paul's, and composed much of the music which was sung at those meetings.

His most useful work was that begun by Dr. Green, a collection of the best cathedral music which had been written in England. It was a splendid collection, in three volumes, folio, and was one of the best musical works ever published in England. He was made Doctor of Music at Cambridge in 1749. He died in 1779.

JOHN STANLEY, BACH. MUS.

When two years old he was deprived of his sight by an accident. When only seven years of age, he was taught music as an amusement; but his father, seeing that he made great progress, placed him under the care of Dr. Green, with whom he studied with great zeal and extraordinary success. At eleven years of age he was chosen organist of All-Hallows, and at thirteen was elected organist of St. Andrew's, over a great number of candidates. In 1734 he was elected, by the benchers of the Temple church, one of their organists. These last two places he retained until the time of his death.

He was the conductor of the Swan and Castle concerts until they were discontinued, and upon the death of Handel, he, together with Mr. Smith at first, and afterwards with Mr. Linley, superintended the performance of oratorios during Lent, until two years before his death. He was also master of the king's band. "Few professors," says Burney, "have spent a more active life in every branch of his art than this extraordinary musician, having been, not only a most neat, pleasing, and accurate performer, but a natural and agreeable composer, and an intelligent instructor."

If we consider the difficulty under which he labored, having been blind from his childhood, it must be allowed that he was the most extraordinary musician ever known in England. He was an intelligent and agreeable companion, and died, much lamented by numerous friends, in 1786.

DR. NARES

Was distinguished as a composer and organist while at York Cathedral. He was appointed organist of the chapel royal in 1758, and soon after, master of the children. In both these situations he won the respect of all who knew him. He died in 1783.

OF DRAMATIC MUSIC IN ENGLAND AFTER 1647.

From 1647, when Parliament suppressed theatrical amusements, there was no exhibition until 1656, when

Sir William D'Avenant's entertainment of declamation and music, after the manner of the ancients, was performed at Rutland House. A few extracts will be sufficient to show how much there was of music in it.

"After a flourish of music the curtains are drawn, and the prologue enters." After the prologue, "the curtains are again closed, and a consort of instrumental music adapted to the sullen disposition of Diogenes being heard awhile, the curtains are opened," &c. ; next, "a consort befitting the pleasant disposition of Aristophanes being heard," &c., "the curtains are suddenly closed, and the company entertained by instrumental and vocal music, with a song." The song ended, "a consort of instrumental music after the French composition is heard awhile."

"When the Frenchman has finished his philippic against our capital," after "a consort of music, imitating the waits of London, he is answered by the Londoner. After this there was a song, and lastly a flourish of music."

In another of D'Avenant's pieces, "The Playhouse to Let," there was recitative. In 1658, another entertainment by D'Avenant was entitled, "The Cruelty of the Spaniards in Peru, expressed by Vocal and Instrumental Music, and by Art of Perspective behind the Scenes." If it told of all the cruelty, it must have been horrible discord.

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## CHAPTER XIX.

### OF MUSIC IN GERMANY AND FRANCE IN THE FIRST PART OF THE EIGHTEENTH CENTURY.

#### HAMBURG.

Operas were sung in this city in the German language as late as 1738. Handel set an opera which was performed here in 1704. Keiser set more than any other composer. Mattheson and Telemann also set operas for its theatre. Six operas were often performed there in each year.



## VIENNA.

In 1724 an opera was performed at Vienna, upon the occasion of the birth of an archduchess, which merits notice, if not on account of the singing, at least on that of the performers. They were all people of the court, and the Emperor accompanied the voices upon the harpsichord, as director. There were seven singers and twenty-two instruments. The dancers were also courtiers, — (they ought to be good dancers, as they are said to dance attendance). The Emperor was so pleased that, at the third representation, he made a lottery for the performers, with prizes of five hundred, one thousand, and two thousand florins' value, in jewels, gold watches, etc. Maria Theresa, afterwards queen of Hungary and Empress, sung the first part.

In 1729 Metastasio went to Vienna, and was the court poet until his death in 1782. This great poet did much to make the opera, what it always should be, not only a source of pleasure to the ear, but to the mind. Before his time, the words of too many operas were beneath contempt, and an audience lost little if they did not know a word sung in an evening; but Metastasio made it a task for the best composers to write music worthy the words. His operas and oratorios were sung wherever such music was performed for many years.

From 1740 to 1763 there were few operas performed at Vienna, as the nation was engaged in a war. In 1764 Gluck was the composer at Vienna.

The Electress Dowager of Saxony, after giving up the cares of state, went to Italy, where she wrote two serious operas and set them to music. Porpora and Hasse had been her instructors.

## BERLIN.

About 1700 two of Bononcini's operas were performed at Berlin by people of rank. Telemann, who heard them, was with great difficulty secreted in the room. The queen accompanied some of the voices. From 1713 to 1742 there were no operas at Berlin, but after that time

the musical establishment at the court of Berlin was as extensive as any in Europe. In 1754 Graun and Agricola were the composers, and the opera establishment numbered fifty vocal and instrumental performers, among whom were Graun, the two Bendas, Emanuel Bach, Baron, and Quantz.

About 1760 the band at Manheim was the best in Europe.

Jomelli was at the court of Wurtemberg from 1757 to 1769. During that time he changed the taste of a great part of Germany, and at the same time his own, and also became a better harmonist.

#### GERMAN COMPOSERS.

A simple list of all the German composers of the eighteenth century would fill a page, and would be interesting to but few. Some of the most prominent, however, should have a place. Almost every composer who wrote for the Church also set operas; but many who composed operas did not write for the Church. So, also, most of the composers wrote instrumental music.

Telemann was a violinist who set operas, and wrote a great number of sacred compositions, as oratorios, &c. He was more than forty years music-director at Hamburg, to which office he was appointed in 1721. He died in 1767.

Graun wrote operas, as well as instrumental and church music. He was a violinist, and one of those few who are able to change the style of the music of an age. He was also an excellent singer, and when he died, in 1759, the king of Prussia shed tears, and exclaimed, "We shall never have such a singer again."

No family has ever done so much for music as that of Sebastian Bach. He was music-director at Leipsic, and was one of the best organists of his time, while few ever exceeded him as a composer.

His son Emanuel was music-director at Hamburg, and was long regarded as the greatest composer and performer on keyed instruments in Europe.

John C. F. Bach, concert-master at Buckeburg, was also an eminent composer and performer on keyed instruments.

John C. Bach was a celebrated opera-composer and symphonist.

Bender was first violinist to the king of Prussia.

G. C. Wagenseil was an instrumental composer of note.

Schobert wrote music for the harpsichord, which was very popular in England with those who could play it.

Kernberger was a learned musician, a scholar of S. Bach, and is said to have corrected the musical work of Rameau. As a composer of music, however, he was dry and uninteresting, — a fault quite too common with many learned theorists. He died about 1780.

Rolle was an excellent composer of church music.

Wolfe, chapel-master at Weimar, was a good composer of operas, and of instrumental and church music. He flourished about 1782.

Schwindl was an instrumental composer and violinist.

Naumann was a pretty, but not a powerful, writer of music, in 1785.

#### OF THE OPERA AT PARIS.

After the death of Lulli, it was managed by his son-in-law, Francine, who obtained a patent for ten years by paying 10,000 livres to the widow and children of Lulli. In 1698 Francine and Dumont obtained a patent for ten years more. In 1704 they were in debt 380,780 livres, and from that time until 1785 it seems to have ruined all who undertook its management.

In 1702 a controversy arose upon the merits of the two kinds of music, French and Italian, which enlisted many able writers, and was continued several years. The French seem to have supposed that every thing French must be perfect.

In 1752 a similar controversy arose, in consequence of a company of Italian burletta-singers singing a comic opera of Pergolesi's at Paris, which was hardly settled at the end of the century.

JOHN PHILIP RAMEAU

Was born at Dijon in 1683. When quite young he went to Italy, and when he returned he was appointed organist of a church at Clermont, in Auvergne, where he wrote a work on music ; soon after which he was chosen organist of a church in Paris.

At Paris he for a time devoted himself to teaching ; he, however, published several lessons for the harpsichord, and several other works on the theory of music. He was fifty years old when he set his first opera. It was at once assailed with great violence, and parties ran as high between the friends of Rameau and Lulli as in England during the quarrel between Handel and Bononcini.

Rameau wrote other operas, and they were even more successful than his first, and at length the Parisians acknowledged they were better than any at Paris, and of course better than any in the world.

From this time until 1760, when he had written twenty-one operas, there was for the Parisians but one composer in the world, and he Rameau. His theory of harmony had at least the merit of exciting controversy in Germany and Italy ; and wherever there is to be progress, it is not so much matter what is the exciting cause, as that there is something to make those interested think at all. It was law and almost gospel with musicians in France for many years.

In 1754 his opera of "Castor and Pollux" was revived, after the Italians had been driven from the field, and those who believed that French music was better than any and all other seemed never to tire of it. It was sung more than one hundred times, and always with the greatest success.

The Royal Academy of Music of France, who regarded themselves as Rameau's children, performed a solemn service at his funeral. He lived to the age of eighty-four.

The Italian comic singers, who have been already mentioned as singing in Paris and causing so much excitement, were first engaged to sing at Rouen ; but the French Royal Academy of Music at that time had complete power over all the operas of France, and refused to let them appear at Rouen until they had performed at Paris.

Among those who defended the Italians was Rousseau, who wrote a letter in their defence, which, as it could not be answered, only brought down personal abuse upon the author.

He was burnt in effigy at the opera-house door, and execrated by all who were adherents of French music, while his letter was looked upon as an excellent production by all the rest of Europe.

In 1753 an opera by Rousseau was performed at the opera-house as an interlude. It was in a pleasing, ballad style, between the French and Italian, and was successful.

Pergolesi's *Stabat Mater* was performed the same year, at the Concert Spirituel, and gave the Parisians a somewhat higher opinion of Italian music.

Caffarelli also came from Naples to sing upon some occasion, and sung once at the Concert Spirituel, but without winning his way to the favor of the French. These efforts, however, to introduce the Italian style only caused the people to return to their first love, the operas of Lulli and Rameau, with renewed zest and affection.

In 1758 Duni, an Italian composer, began to adapt the Italian air to French words for comic operas.

In 1774 Gluck arrived at Paris, and soon became popular as a composer of opera music. Some of his operas were sung as much as two hundred different times. The Parisians believed he had discovered the music of the ancient Greeks (as if it were worth discovering !), and that no other music was worth bearing. While in the fulness of his fame, Piccini came from Italy, and all those

who loved the Italian style at once gathered around him, which caused a war more violent than any which had preceded it. When doors were opened to visitors at private houses, the question, Are you a Gluckist or a Piccinist? was asked before the visitor was admitted to the house; and those who attended the opera went more to applaud their own favorite music, or to hiss the other, than to enjoy either.

Piccini was from Naples, where he was born in 1728. He was designed by his father for the church, but his talent for music overcame all obstacles which were placed before him, and he became a musician and composer. In 1742 he was placed at one of the schools in Naples, under Leo, at whose death the school was under the charge of Durante. He was at the school twelve years, although he knew something of music before he entered. He left the school at twenty-six years of age, and the next year produced a comic opera, and then several others, in quick succession, each of which was more popular than the preceding. In 1756, he set a serious opera for the great theatre of San Carlo, which was still more popular than his comic operas.

In 1758 he set an opera for the company at Rome, and now every theatre in Italy wished to procure his works. In 1760 his comic opera, *Buona Figliuolo*, was produced, and met with more success than any opera ever yet had done. As soon as it had been sung at Rome, it was sent to other places, and was sung at every place in Europe where there was opera-singing, and was often revived in after years. In 1761 he set six operas, three serious and three comic, for different theatres.

In 1776 he had composed more than three hundred operas, thirteen of which he set in seven months! When he arrived at Paris he received many mortifications from the Gluckites before he established for himself a reputation. While in France he set his music to French words.

Piccini established a singing-school at Paris upon the plan of those at Naples, of which he was himself the principal teacher.

Sacchini was quite popular at Paris as a composer of Italian music to French words.

In 1778 the manager of the opera engaged a company of Italians to sing in their own language at Paris. Piccini, Sacchini, and other celebrated composers set the music, and the best singers of Italy were in the company ; yet the French would not like it, and they sung only one year, when they were dismissed, and the French people returned to their own singers in triumph.

There were many eminent organists in France in the eighteenth century.

Marchand was cotemporary with Rameau, who, although his most formidable rival, often used to say that it was his belief that no person could play extemporaneously so well as he. He died in 1732.

Calviere and Bousset were eminent organists of their time.

Couperin, who died in 1733, was a great organist and composer. He also wrote a book upon the art of touching the clavecin, which was used for many years. His fault was that of continually writing trills and shakes, so that the music appeared to be nothing but trills and shakes.

Balbastre, an excellent organist, wrote many concertos which were long played at the Concert Spirituel, and heard with delight by a Parisian audience.

There were fewer great violinists in France in this century than in other parts of Europe. Le Claire, Guignon, and Gavignié were the most noted. Le Claire was murdered in 1764.

Blavet, who died in 1768, is supposed to have been the best performer on the German flute in Europe.

Gossec was one of the best composers in France. In 1784 he was appointed director of the new Royal School of Singing. M. de la Borde says, — " All the foreign composers upon earth will not make Frenchmen forget the productions of Philidor and Gossec, of which, when the

violent admirers of the new style are come to their senses, they will be obliged to confess the worth."

Gretry was born at Liege, and educated at the singing-schools of Naples, where he was known as a young man of much merit in his profession. He wrote an *Intermezzo* for Rome, when only seventeen, which brought him favorably into notice. In France he composed to French words and for French singers, and it is supposed that, while he did much to improve the French style, they did as much to corrupt his own, and in this way he became a great favorite with them. He wrote opera music, some of which was brought upon the English stage.

Salieri, an Italian composer, was long popular in Paris.

A great number of tracts and works upon the theory of music were printed in France in this century. This was a natural consequence of the bitter controversies which so often arose between the friends of one and another kind of music.

Brossard's *Musical Dictionary* was published in 1702, and translated into English in 1740, without giving credit to its author, in the same generous manner in which so many American works have been published in that country. The French work, however, was allowed to live an honest life thirty-eight years, while some American books have been published in England as English works in less than that number of months.

In 1705 Masson published a treatise on the rules of composition, which went through several editions, and was the standard work until Rameau published his better work, in 1722.

In 1710 Affilard published "Easy Rules for Singing at Sight," in which the time of the airs was regulated by a pendulum.

In 1743 and 1751 Romieu, of Montpellier, published "A New Discovery of the Grave Harmonics"; meaning the third sound resulting from the coincident vibrations of two acute simultaneous sounds. Tartini had discovered it in 1714.

In 1752 and 1753 three works on harmony were published.



In 1756 Blainville published a history of music, which was "a little book half filled" with history, and a weak essay on composition.

Two works came out in 1759, one by Gianotti on the system of Rameau, a clear, useful work for the time, and the other by the Abbé Morelet, which was not only an ingenious work, but was written with elegance.

In 1764, Balliere, of Rouen, wrote a Theory of Music, built on the principle of the harmony of the column of air from the sound of the French horn. Jamard, in 1769, extended the theory until he arrived at the scale of the music of birds.

Salmon's plan of using but one clef was often urged by musical writers in France in this century, though without noticing the work of Salmon, and the propriety of it. It is so obvious that it would seem not to have needed his aid, but should have suggested itself to any one who cared to reform and make easier the study of music. It is singular, however, that, as late as 1786, the *Journal de Paris* should have spoken of a proposal of the kind as a new discovery.

In 1769, the Abbé Roussier published "A Treatise upon Chords and their Succession"; in 1765, "Observations upon Different Points of Harmony"; in 1770, a "Memoir upon the Music of the Ancients"; and in 1776, "Practical Harmony, or Examples for his Treatise on Chords." He was a profound harmonist upon the principles of Rameau, and of course the opposite of Rousseau. He supposed that he had discovered the correct systems of Egypt and Greece, and also that of the Chinese.

In 1768, Rousseau published his Musical Dictionary, one of the best, liveliest, and wittiest works which was ever written upon music. He was severe upon all those who supposed that there was no other music than the French, and, of course, such gave him no quarter. It was rather dangerous to write against him while he could defend himself; but as soon as he died, his musical enemies fell upon him like savages. Works like his, however, will remain for centuries after such opposition has been forgotten.

M. de la Borde published, in 1780, his "Essai sur la Musique," in four volumes, quarto, which, although upon one side of all the vexed musical questions of his country, contained a vast amount of valuable information, which Burney, Hawkins, and others found useful in the latter parts of their histories. One of the consequences of the musical quarrels in France was that the people went to listen to the music, not to be pleased with, but to criticize it; not to receive pleasure, but to judge how much it was like their favorite system; and to condemn or applaud it, as it was more or less in their favorite style. "Happy," says Dr. Burney, "are the people, who, however imperfect their music, can receive pleasure from it."

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It was our intention to have made but one volume of these Gleanings, but we have found so much that interests us, and that we supposed would be pleasing to the general reader and useful to musicians, that we have been unable to prepare it all for the press at the time when we designed the volume should be published; and we therefore bring it rather abruptly to a close.

Nothing has caused us more regret than our being obliged to delay a sketch of the life of Handel. The life of this great musician is, however, so interwoven with the musical history of England for almost half a century, that we have found it absolutely necessary.

We assure the reader, that, if he takes as much pleasure in reading these Gleanings as we have enjoyed while gathering them, he will be amply repaid for his labor. After a brief interval of rest, we intend to resume our work, trusting that he will also be sufficiently interested in the subject to pursue it through another volume.











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